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RALPH BERKOWITZ

DEAN OF TANGLEWOOD (1946 - 1964)
PIANO SOLOIST, ACCOMPANIST AND TEACHER
ADMINISTRATOR AND LECTURER
1910 -

An Interview Conducted by
Carolyn Erbele
1989 - 1991

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Dr. J. H. ...
Stacy ...
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MAY 5.

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ST JOHN'S COLLEGE

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SANTA FE

January 10, 1991

Ralph Berkowitz is an extraordinary musician and teacher who has, over the years, championed musical interpretations which are direct and unaffected. He has shown me--and many other musicians--what such unidiosyncratic readings of masterworks might reveal. He has urged us to reconsider our quirky rubatos in favor of a noble straightforwardness, to moderate our immoderate tempi, to soften the prolonged and deadening loudness that tempts the enthusiastic pianist. *Faites simple*--like Escoffier, Mr. Berkowitz knows that simplicity is the mark of highest art.

His bearing is equally rare and fine. By his warmth, generosity, and largeness of spirit he shows himself to be not of the current world of musicians, who are too often rather narrow and not possessed of the depth of soul needed to bring the great masterworks to life again. In his teaching, particularly, he combines keen criticality with the supportiveness and sympathy that encourages and enables. Both through his present example and his marvellous recordings he shows forth the soul of musical art and of warm humanity.

Peter D. Pesic
Musician-in-Residence
St. John's College
Santa Fe, New Mexico

GENEALOGICAL AND BIOGRAPHICAL INFORMATION SHEET

Name of interviewee: Ralph Berkowitz
Place of birth: Brooklyn, New York
Date of birth: September 5, 1910

Mother's father: Kalman
Place of birth: Romania

Name of mother: Matilda
Place of birth: Bucarest, Romania
Date of birth: 1886

Name of father: William
Place of birth: Roman, Romania
Date of birth: 1883

Date of first marriage: 1932
Place of marriage: Philadelphia
Name of spouse: Freda
Place of birth: New Jersey
Date of birth: 1910
Children: Ellen and Joan
Dates of birth: 1935 and 1941

Date of second marriage: June 17, 1965
Place of marriage: Albuquerque
Name of spouse: Beth

When did the first member of your family come to this country?
My father's brother came first in 1907 from Romania. My father joined him in 1908 in New York City where he met my mother.

Why did that person come? To look for a better life.

INTERVIEW HISTORY

My high school chorus teacher in Albuquerque, George Collear, had mentioned Ralph Berkowitz to me several times and always with high praise. However, it was only after attending college for a couple of years in California and returning to Albuquerque that my curiosity about him was piqued by observing the tremendous progress of one of his students who was an acquaintance of mine. At that time (about 1973), I contacted Mr. Berkowitz about lessons. I studied with him approximately three months and then returned to northern California.

During that summer I felt I had learned more about piano than I had in the previous fifteen years. Mr. Berkowitz's encouraging, positive approach as well as his emphasis on technique and unaffected interpretation quickly improved my playing and made me want to teach piano which I have enjoyed doing since that time. I continue to take lessons from him whenever I visit Albuquerque.

After studying oral history for a semester with Elaine Dorfman at Vista College in Berkeley, I decided Mr. Berkowitz was an ideal subject to interview. We began work in his lovely home in July of 1989. The interview took place in his spacious livingroom near his beautiful grand piano. The lid is kept down and is covered with inscribed photographs of musicians that Mr. Berkowitz has worked with and come to know over the years. The walls are covered with oil paintings, mostly his own work. It is a room that I had been in many times before, but always at the piano. It seemed odd to be sitting in an easy chair across from my teacher. My inexperience as an interviewer made me nervous, but I soon became totally engrossed in Mr. Berkowitz's narration. His experience as a lecturer was evident in his delivery and made my subsequent editing job very easy.

Several months later I persuaded him to allow me to photograph his art work and photos to use along with the material gathered in the interview. All the photos were under glass which made them difficult to photograph. I also tried to take pictures and record his comments at the same time. This resulted in the tape not being turned soon enough and so some commentary was missed. Consequently, I was delighted when my friend Julia Eastberg, a painter and photographer, was able to visit Mr. Berkowitz with me in May of 1991. She reshot some of the photos and pictures for me while I recorded the narration that had been lost during our previous session.

When I first began this project I had only a vague idea of Mr. Berkowitz's career. It has been a privilege to find out about his many

and diverse accomplishments which he related to me with genuine modesty. I am honored that we have become friends through this process and that I have come to know him more fully not only as a marvelous musician, but as an engaging conversationalist whose depth of thought is counterbalanced by his lively sense of humor.

Copies of this transcript are available for examination at the Judah Magnes Museum in Berkeley and at the Regional Oral History Office at U.C. Berkeley. The tapes are housed at the Judah Magnes Museum including a tape of Mr. Berkowitz's transcription of "Carnival of the Animals" for two pianos as performed at a concert given in honor of his eightieth birthday. Preceding each movement Mr. Berkowitz narrated the delightful verses that were composed for the piece some years ago by Ogden Nash.

Carolyn Erbele
January 1992

INTRODUCTION

C.E.: My name is Carolyn Erbele. It is the 7th of July 1989. I am in the home of Ralph Berkowitz in Albuquerque, New Mexico. We will be talking about his long career as a classical musician.

EDUCATION

The Curtis Institute

Student Years

C.E.: Would you tell me how you got started in music as a boy?

Berkowitz: I started like most children at the age of six or seven and had the usual piano lessons, didn't like to practice, and that's the end of it.

C.E.: Did you have any teachers that you think were particularly helpful to you?

Berkowitz: Yes, I had a number of piano teachers, but when I was about fifteen, I studied with Emil J. Polak, who had been a student of Dvorák's in New York City, and it was he who really made me feel that I should pursue music. And it was because of him I went to an audition at the Curtis Institute in 1928 when I was eighteen. It was the first year that the Curtis announced it would be an all-scholarship school. That's why I tried out for it. They accepted me and I graduated in '32, I believe, and then stayed on the staff 'til 1940.

C.E.: It must have been very helpful to have a scholarship during the Depression years.

Berkowitz: Yes, as a matter of fact, the school had so much money because of their endowment that many students received a monthly stipend of eighty dollars, which in those days was colossal. I became a staff accompanist, so that paid also. And as I say, I stayed there until 1940.

In that year, Piatigorsky invited me to play with him because his pianist, Valentine Pavlovsky, was a very sick man. And so in 1940 that began a relationship of thirty years.

C.E.: When you were at the Curtis Institute as a student, were there other students there that were a big influence on you?

Berkowitz: Well, we made very good friends, of course, over the years. There were pianists like Jorge Bolet, Abbey Simon and Eugene Istomin, Leonard Bernstein, other students, like Gian-Carlo Menotti and Samuel Barber, many singers, conductors, composers. The school attracted enormously gifted people. Since I was there from '28 til '40, I had many friends and colleagues who were lifelong friends.

C.E.: Who was your greatest teacher at the Curtis Institute?

Berkowitz: My piano teacher was Isabella Vengerova, and I was much influenced by the English cellist, Felix Salmond. He was one of the great musicians of this century. His pupils, like Leonard Rose, Frank Miller, Samuel Mayes, and Orlando Cole, became teachers and influenced cellists right down to today, so that a great cellist, like Yo Yo Ma, was a student of Leonard Rose who was a student of Felix Salmond. The great teacher produces great students who become great teachers.

C.E.: I notice that you've done a lot of accompanying in your career. At what point did you decide you wanted to spend time doing that?

Berkowitz: It was in my early years at the Curtis when I felt that only practicing solo music wasn't what I really wanted. I shifted over to the chamber music and to the accompanying departments so that I played a greater variety of music and, of course, met many faculty

- Berkowitz: members such as Sembrich, de Gogorza and Zimbalist. All together, it was a much more vivid and energetic life than just practicing solo music, and I never regretted that.
- C.E.: Do you have a favorite instrument that you like to accompany?
- Berkowitz: It's not the instrument so much; it's the music. There's an enormous repertoire for violin and for cello, and of course, for wind instruments, not to speak of the great song repertoire which is endless. All of those experiences for any young musician are extremely important. They color your life as a professional. That's what they did for me so that when I began playing for Piatigorsky in 1940, I had a large background of chamber music and ensemble playing.

Faculty Years

- C.E.: I notice that when you were on the faculty at the Curtis Institute that you did vocal coaching, taught form and analysis, and also directed a historical series of concerts.
- Berkowitz: The Historical Series was an interesting thing which I inaugurated at the Curtis with my colleagues Joseph Levine and Vladimir Sokoloff. We decided to make a kind of living history of music each season so that in ten or twelve concerts we could go from Corelli, Vivaldi, Purcell and John Dowland right up to the present times: Stravinsky, Hindemith and Bartok. Students were organized to form ensembles or to play solo works. It was an important thing, not only in the school, but in Philadelphia. As I said, there were ten, maybe twelve concerts over the season. I also wrote the program notes for it. It became an actual demonstration of the history of music.
- C.E.: It sounds very exciting.

- Berkowitz: It's good. Many schools probably do things like that.
- C.E.: I notice you've done a number of lecture series during your career.
- Berkowitz: Yes, later on in Albuquerque I did a series on television which went around the nation called "The Arts." I think there were forty-five weeks of programs. Each was an hour and dealt with some aspect of painting or music, sometimes literature.
- It also included interviews with artists who might be in Albuquerque at the time. These were important things for me because I had to prepare each one and speak about paintings or etchings or lithographs or piano music or whatever, quite knowingly. It's different than reading a lecture on the radio where nobody sees you, but on television you have to look as if you know what you're talking about.
- C.E.: What year did you make that series?
- Berkowitz: Those must have been in the early sixties; they were shown for a couple of seasons. I know they went to Georgia, Minnesota, other states. It was before what was known as public television. They were in black and white.
- I did other radio series, talks on this and that, and also lectured in different places over the years. I like to do that very much.

The Visual Arts

- C.E.: In 1940 I see that you began painting.
- Berkowitz: Yes.
- C.E.: What stimulated that interest?
- Berkowitz: Well, I loved painting as far back as I remember. Living in New York City, of course, there are so

Berkowitz: many great museums and galleries. I went to them just because I seemed to enjoy it, and then I began to try drawing myself and painting. I just stuck to it so that over the years I have produced more than 600 works in my catalog.

The Barnes Foundation

C.E.: Are you self-trained or did you...

Berkowitz: I'm self-trained, but I did go to one of the great schools of America--of the world--the Barnes Foundation. It was a collection made by Dr. Barnes, and today it's simply one of the great places of the world. Their collection of Renoir and Cezanne and Matisse and Picasso, and many works from the past, makes it wonderful.

I went there for three years, I believe--they had classes and lectures. There was no school in the sense that they taught anybody how to paint; nobody worked there. But the contact with those pictures and with the great lecturers was, for anybody who could get in, very important. You couldn't just get in; you had to go for an interview. They had to feel you were serious about studying, and you had to stick with it.

Influences and Mediums

C.E.: What painter do you feel influenced you the most?

Berkowitz: Well, that's hard to say because I'm not a professional painter, but nobody today can avoid the influence of Picasso, and then Matisse and Cezanne, not to speak

- Berkowitz: of the older great men like Manet, Monet and Rembrandt and Velasquez and so on. In being a painter or having any contact with art you have to realize that you are in the shadow of these immense geniuses, and you work accordingly.
- C.E.: I see on your wall a great variety of styles and mediums. What's your favorite medium to work in?
- Berkowitz: Well, I've worked in many mediums such as oil painting and watercolors and pastels and woodcuts and wood construction. It's more the kind of thing that a person who's not in the profession can do because you're not trying to prove anything except to yourself so you do what you enjoy and what you want to experiment with. That I've done for many years.

PIATIGORSKY

His Early Years

- C.E.: I see you started touring with Mr. Piatigorsky the same year that you started painting. Would you tell us a little bit about him?
- Berkowitz: Piatigorsky was a Russian cellist. He came out of Russia when he was about eighteen. In Russia, he was considered one of the most phenomenal talents, and as a teenager, was the first cellist in the Bolshoi Opera. He was enormously successful as an artist in Russia, but he wanted to get out, as many Russians did in those years, and he went--or escaped actually--to Poland, and then later, to Berlin. Of course, he was penniless, a simple, poor, penniless, Russian cellist. He made his living playing in cafés.
- One day, a musician who knew him very well went to the conductor of the Berlin Philharmonic, Mr. Fürtwängler, and said, "You know that in Berlin right

Berkowitz: now, there's one of the greatest cellists you'll ever hear."

And Fürtwängler said, "Well, find him! Bring him to me. I want to meet him."

So this man went to all the cafes he could think of, and finally found Piatigorsky. "Come on. I want somebody to hear you play."

He played for Fürtwängler. He was then nineteen or twenty. On the spot, Fürtwängler made him the first cellist of the Berlin Philharmonic, and became like a father to him. He had him play concertos with the orchestra and let him travel giving concerts, and so forth. That's how Piatigorsky made a tremendous reputation in Europe.

He came to America first in 1928, and by odd chance, I heard his first American concert with the Philadelphia Orchestra. I didn't know him until many years later, but I remember the impression that this giant of a man made then.

Touring Together

C.E.: How did you come to work with him?

Berkowitz: Well, I had met him at the Curtis. He was invited to be on the faculty about 1938. We had shaken hands and had a word now and then, but his telephone call to me in 1940 came out of the blue. It was because his pianist at the time was a sick man. He needed someone to travel with so he invited me. We were very close for many, many years.

C.E.: How much of the year did you spend touring with him?

Berkowitz: It varied. It varied much. Some years, we might play from October through March--that would be a

Berkowitz: season. Some years much less because he didn't like to travel, but over the years we played hundreds of concerts. We made a tour to the Orient once which included a month in Japan and we played in Korea and the Philippine Islands, Saigon, Singapore, and the Malaysian peninsula. We also travelled a lot in Europe. We made a South American tour in Venezuela and Columbia. We used to play in Mexico a great deal. We were in Cuba almost every year...Also Guatamala and Panama. We surely played in every state in this country, lots in Canada. We also made many records for Colombia and RCA Victor. Many recordings.

C.E.: Were these tours exhausting or enjoyable or a mixture?

Berkowitz: In those days it wasn't as tiring, more or less, as it would be today when travel is a very tough thing to do. A lot of the time before airplanes were used we travelled by train...It was just normal work. We'd arrive in a city, usually where we had friends, and spend a day or two that way, and then play, then go on to another city. Altogether, as I look back on it, it was very wonderful...Nothing not to like.

TANGLEWOOD

Executive Assistant to Koussevitzky

C.E.: In 1946 you became the executive assistant to the famous conductor Koussevitzky of the Boston Symphony Orchestra. How did you meet him?

Berkowitz: Well, he was like a father to Piatigorsky. Whenever we played in Boston, of course, we were with Koussevitzky. Koussevitzky was a legend. He conducted the Boston Symphony for twenty-five years. He made it one of the great orchestras of the world and he formed what we know now as

Berkowitz: Tanglewood. Tanglewood was a summer festival of the Boston Symphony, and along side of it was a music school. It was Koussevitzky's idea to combine a great school with a great festival.

He needed someone to make the school work on a day to day basis. The members of the Boston Symphony, the first desk men, were faculty members of the school along with other faculty members who were invited. My job, among other things, was to see that the teaching schedule of the faculty worked in relation to their obligations to the Boston Symphony. Also the students who came--and they came from around the world--were given chamber music assignments and other work with faculty members, all of which I organized.

So when you say, "How did it come about?", the then assistant manager of the Boston Symphony, Thomas Perry, had been a piano student of mine in Philadelphia. We were very close friends.

Once in Boston he said, "You know, there's an opening in Tanglewood. Would you like to work there?"

I said, "No, no, no. I never sat behind a desk and I have no way of knowing what to do in that department."

He said, "I didn't think you would, but I wanted you to know."

Months later, Piatigorsky and I were in Bogata in South America. A telegram came from Mr. Perry saying, "The opening is still available. Would you like to take it?" Something of that sort.

I went to Piatigorsky's room and said, "Look, they want me to work in Tanglewood. What do you think?"

He said, "Well, take it! You have nothing to lose. Your family will have a nice vacation there. It's a beautiful place."

Becoming Dean of Tanglewood

Berkowitz: So I accepted. That was the beginning of eighteen years of work there. That was in 1946 that I started. Dr. Koussevitzky died in '51. While he was living, I was his executive assistant. When he died, they named me dean. The work was the same, but the title was different.

For me it was a full year of work; it was full-time employment in the sense that we had to prepare Tanglewood during the winter months. An audition committee of three or four men along with myself went to the major cities, Montreal, Chicago, Detroit, so forth, listening to applicants for Tanglewood. We would listen to dozens of clarinets and trombones and horns and all that.

We chose students and gave scholarships so that in the spring we had formed an orchestra of about a hundred which immediately, within a week, was one of the great orchestras of the nation! And it was that orchestra which was trained by Koussevitzky, and later by Bernstein and by Munch and Ozawa, Leinsdorf, and many younger students, like Maazel, Mehta and Claudio Abbado.

C.E.: That's very exciting.

Berkowitz: It's still a most exciting place. As I say, I worked there for eighteen years. Then as I was getting older, I felt all that was too much because at the same time, as you know, I was managing the symphony orchestra here in Albuquerque. I was running the June Music Festival and playing about...I don't know...twenty, twenty-five chamber music works each season and teaching and travelling. It all became too much, and I slowly resigned from all those posts.

I had played in the June Music Festival for twenty-five years. I resigned from that. Then I resigned from eleven years of managing the symphony orchestra here, and as I say, eighteen years of Tanglewood.

The Departments

C.E.: I'd like to find out more about Tanglewood. How many students were accepted?

Berkowitz: Relatively few. There was a symphony orchestra of about a hundred students. What does that mean...about three flutes and three clarinets and six horns. Just an adequate number of students to make a symphony orchestra.

Then there was a composition department headed by Aaron Copland. Every year he invited some well-known composer like Jacques Ibert, Messiaen, Toch, Honegger, Darius Milhaud, Carlos Chavez, Luigi Dallapiccola, Petrassi, Sessions--important composers of the day all taught in Tanglewood. So there was a group of maybe twelve, fifteen young composers working under the general leadership of Copland and these guests.

Then there was a full opera department headed by Boris Goldovsky. The opera department not only had singers, but electricians and costume designers and choral teachers and coaches, and of course, wonderful singers, many of whom are famous today, like Sherrill Milnes, Evelyn Lear, Leontyne Price...

What else? There was a choral department headed by Hugh Ross the conductor of the Schola Cantorum in New York. The chorus numbered about a hundred fifty students, and it would sing in the festival concerts with the Boston Symphony.

Then there was a department, and I think it still exists, for people who just wanted to go to Tanglewood and attend rehearsals, listen to classes, listen to concerts, but they were not active people. They didn't do anything in the school except audit and observe and listen.

- C.E.: So even if you aren't a topflight, professional musician, you can experience Tanglewood.
- Berkowitz: Absolutely. That was one of the important aspects of Tanglewood. These were people who came from small towns or from abroad...numerous. Mature people, teachers, scientists, doctors, all who wanted to have a summer of living in an atmosphere where music never stopped, lectures never stopped, concerts never stopped. It was the most stimulating spot on the planet. And it was the first. You realize all the great places like Aspen were patterned on what Tanglewood was doing.
- C.E.: How many weeks did it last each summer?
- Berkowitz: It was eight or ten weeks. A long time! With that pressure it was a tremendously long time. The students were exhausted at the end, but nobody wanted to leave. They just couldn't believe that they had to leave that glorious place.

Background of the General Area

- Berkowitz: Tanglewood is an extraordinarily beautiful spot in the Berkshire hills of Massachusetts. It's at the western edge of Massachusetts. The estate overlooks a beautiful lake. It has a wonderful old mansion on it.
- You know, the great American author, Hawthorne, lived on that estate. He wrote Tanglewood Tales a hundred fifty years ago or so. Melville lived nearby and he knew Tanglewood very well, too. It was an area of Massachusetts which later became the playground of millionaires. Numerous mansions were built. The great writer Edith Wharton had her home there. President Theodore Roosevelt used to spend summers there. There was a Carnegie mansion; the Rockefellers lived there. It was one of those wonderful playgrounds for the very wealthy.

Eleanor Roosevelt

C.E.: As I recall, you told me that you coached Eleanor Roosevelt for her performance at Tanglewood as the narrator in "Peter and the Wolf."

Berkowitz: Dr. Koussevitzky invited Eleanor Roosevelt to perform Prokofieff's "Peter and the Wolf" with the Boston Symphony. As she knew nothing about it, he asked me to go to Hyde Park and coach her, show her how the piece went. I had a wonderful day there with Eleanor Roosevelt. As you know, she was one of the great human beings of our time. She was utterly simple and generous and friendly.

She was fearful about appearing with the Boston Symphony Orchestra, having never done anything like that before. But I had prepared the score for her with colored pencils which would show her when to speak and when not to. I played the orchestra part, of course; and she went through it and read it very charmingly. She later recorded it with the Boston Symphony, and I think one can still get those records.

At any rate, she performed it on a Saturday night, and there were a good fifteen thousand people who were beside themselves with enthusiasm. She was most impressed by the ovation. She said, "Do you really think that applause is for me?!" (pause) I assured her it was.

On the Faculty

Song Repertoire Department

C.E.: I see that not only were you the dean of Tanglewood, but you also were on the faculty.

Berkowitz: When I had time I did some chamber music teaching and also organized a song repertoire department. The school had all the things I described before, composition and opera and orchestra and chamber music, but it didn't have a department in which singers could work on songs, on the great lieder of Brahms and Schubert, Debussy, and so forth. I asked Dr. Koussevitzky about forming such a department. He, of course, liked it, and so we did. In recent years--and when I say recent years that means twenty-five years ago--it was taken over by the great singer, Phyllis Curtin. She's doing it to this day, as far as I know.

The Faculty Board

C.E.: On the faculty board you were surrounded with luminaries such as Leonard Bernstein, Aaron Copland...

Berkowitz: These people were the heads of their departments. After Koussevitzky's death in 1951, Charles Munch, who succeeded him as conductor of the Boston Symphony, didn't want to devote time to Tanglewood the way Koussevitzky had, so we proposed that a faculty board be formed. This board, as I say, had the heads of each department: Bernstein for conducting, Copland with composition, Hugh Ross for chorus, Fritz Kroll for chamber music, Goldovsky for opera. It was an amicable group. We all liked each other and worked well together.

Duties as Dean

C.E.: Were there any difficulties in running such an organization?

Berkowitz: Enormous. Enormous difficulties, for the simple reason that a faculty of about fifty people and a school of about three hundred students would have all kinds of ideas which were brought to my desk. Everybody busy, everybody active, everybody trying to go their own road in some way.

Friendships

C.E.: I imagine that in working with these musicians for so many years you probably became quite close to a number of them.

Berkowitz: Oh, yes, we were really friends. Boris Goldovsky, who is a great opera man--as you know, for many years he had the intermission feature of the Metropolitan Opera broadcasts--he and I were friends in the Curtis Institute from about 1929.

Mr. Copland and I were close friends, indeed. Bernstein I had been friendly with before he came to Tanglewood. That was at the Curtis Institute when he was a student from '38 on. He came to the Curtis as a graduate of Harvard University. But even then as a poor, young musician, one knew immediately that this was going to be a great career. It turned out that way.

C.E.: You could just see it in the eyes?

Berkowitz: Yes, yes.

RECORDING

The Artists

C.E.: I notice that you've recorded for a number of companies.

Berkowitz: Piatigorsky and I recorded a great deal for Columbia Records, and later for RCA Victor, but I've made records with other artists as well, primarily with a wonderful violinist, Eudice Shapiro. She is a professor at USC, has been for many years, and also was one of the group of high professional players in the movie studios. She was the first violinist of Twentieth Century Fox so when you see or hear old films and there's any solo violin going on, you can be pretty sure it's Eudice Shapiro. She and I had a tour in Europe many years ago. She also was a Curtis student. We recorded maybe seven, eight years ago for Crystal Records, and before that recorded the three Brahms sonatas for Vanguard Records.

I also made records with three artists from the Boston area: Ruth Posell, a wonderful violinist, and Samuel Mayes, the first cellist of the Boston Symphony at the time, and Joseph Pasquale, the first viola player. We made the Brahms First Piano Quartet, and also the Clarinet Trio with the first clarinet of the Boston Symphony, Gino Cioffi. With him I also recorded a Brahms clarinet and piano sonata.

Records are strange in the sense that they don't live very long. All the Piatigorsky records are out of the catalog. I haven't seen any listed for years. The present Schwann catalog has a listing of more than 75,000 titles of classical music so you can imagine that if you can today obtain any one out of 75,000, there must be twice or three times that which don't exist, that are out of print.

Making the Recordings

C.E.: What was the difference for you between live performance and recording experiences?

Berkowitz: Recording is a very difficult thing to do. When we first started to record in '41 or '42, there was no such thing as tape. You recorded on a disc and the disc played four minutes and twenty seconds. You couldn't stop it and you couldn't correct it. You had to play the amount of music--at most four minutes and twenty seconds. If you recorded a sonata, you had to divide it by timing carefully so that it would work out that way. When you were playing you were always thinking, "Is this going to last properly for these four minutes?" A little slip or so and then you stopped. "OK. Kill it. We'll do another one." You had to do the side all over again.

When tape came in, it appeared to be much easier because you could insert one note if you wanted to. You could patch it from dozens of takes and that's how recordings largely are done today, although many artists or orchestras play a full movement or a full symphony. If they make mistakes, they correct that area. Anything can be patched up and taped together, as you know, and as I say, even one note can be added or taken out. They can do wonderful things. In a way that makes recording easier. Still, when you're playing for no public and you know a microphone is taking it all in, it's a kind of feeling which is not very pleasant.

LIVE PERFORMANCE

- C.E.: Have you always enjoyed playing for audiences or do you get excessively nervous before performances?
- Berkowitz: No, no. I am lucky to have the kind of nature that doesn't get nervous. One gets excited; you're anticipating playing, but if you feel that you know what you're doing and you feel that there's a knowing audience, then it's a gratifying thing and very pleasant and quite wonderful.
- C.E.: I understand this is rather different from Mr. Horowitz's experiences of pre-concert jitters.
- Berkowitz: Well, Horowitz is a very special man. What he says we don't necessarily have to believe. He's such an experienced, old artist that if he says he gets very excited or very frightened, he may or may not.
- But every artist who's played and who has a reputation to uphold can't take performing lightly. He knows he has something on his shoulders that he has to keep upholding. To that extent the Horowitzes and Rubinsteins and Heifetzes and Piatigorskys and many others have an emotion on their minds, on their hearts, on their feelings, knowing that their reputation, in a sense, is at stake.

ORCHESTRATION

- C.E.: I see that in 1954 you were doing some orchestration. Was that an interest all along?
- Berkowitz: Yes, I studied orchestration at the Curtis Institute. When Piatigorsky and I travelled, I used to carry along manuscript paper and a bottle of ink and pens and would orchestrate some great work, usually a work of Bach. It was a good pastime in hotel rooms while

Berkowitz: waiting for concerts to take place. I did a number of those and some of them are played.

I noticed the other day that in the Santa Fe Chamber Music Concerts which take place right now [July], they're going to play a version of mine of Saint Saens' "Carnival of the Animals" for two pianos. You know, I made many transcriptions for four hands, for two pianos. Saint Saens' "Carnival of the Animals" was written for two pianos with orchestra and I arranged it for two pianos without the orchestra. That is a very effective piece and it's played. I have records of its being done in Japan not long ago and in Copenhagen so I was happy to see that they chose to play it here in Santa Fe.

I played the "Carnival" with Arthur Fiedler in Tanglewood once. The other pianist was my dear friend Seymour Lipkin. Ogden Nash came to read his own verses at that concert.

C.E.: How exciting!

Berkowitz: He did it.

"A TELEPHONE CALL"

C.E.: In 1957 you had a composition of yours performed in Brazil.

Berkowitz: It was in Brazil, yes. There's a short story by Dorothy Parker called "A Telephone Call" and it deals with a young lady waiting at a telephone for her boyfriend to call. Of course, the phone never rings. She keeps thinking, "Maybe he's sick," or "Maybe he forgot," or "He doesn't love me." I asked Dorothy Parker for permission to set that to music and she said, "Surely, do it."

So I did it for voice with orchestra. I showed it to my friend Eleazar de Carvalho who was conductor of

- Berkowitz: the Orquestra Sinfonica Brasileira, and he went back there and got somebody to learn it and sing it. I never heard it, but it was done there.
- C.E.: Do you have a recording?
- Berkowitz: No.
- C.E.: Has a recording been made of it?
- Berkowitz: No, I doubt it.
- C.E.: Have you done any other compositions?
- Berkowitz: Not to speak of, no, nothing important at all.
- C.E.: This just seized your imagination?
- Berkowitz: Yes.

ONLY GOOD MUSIC

- C.E.: I see here that you worked with Jan Peerce.
- Berkowitz: Yes. I played concerts with a number of my friends such as Jan Peerce, Raya Garbousova, Zara Nelsova, Leonid Kogan, Eudice Shapiro. I became friendly with Jan Peerce and when he was in this area he asked me to play with him. Houston, Albuquerque, Denver, I believe, and Kansas City. Not many concerts, but over a period of four or five years I did play with him. He was a great gentleman, a very great artist.
- C.E.: Do you prefer opera repertoire or lieder when you play for singers?
- Berkowitz: Only good music.
- C.E.: Who are your favorite composers?
- Berkowitz: Everybody (laughter - Erbele). Well, Mozart, Schubert, Haydn, Beethoven, Chopin, Liszt, Brahms.

- Berkowitz: The great, great, great classics. Stravinsky, Hindemith, Tschaikovsky, Shostakowich, Prokofiev.
- Any professional artist who says, "I like him, but I don't like him," is making a mistake. You can have some affinity for somebody more than for somebody else, but to say, "I don't like Tschaikovsky," "I don't like Hindemith," or "I don't like Brahms," that's preposterous. You have to know you're facing great mentalities if you face Tschaikovsky or Brahms. You meet these people halfway and learn from them and make yourself know that you must appreciate them.
- C.E. Do you find that because you taught form and analysis that this gave you a greater appreciation of these works?
- Berkowitz: Well, yes. Any contact with the work of a composer's mind, which means the form of the thing they're working on, has to enhance your appreciation and your understanding of music. Nobody can play music if they don't know what the form of it is, what the harmonic structure, what the skeletal idea is. The composer isn't interested in writing a lot of notes and very nice tunes. He has to make a structure like an architect makes a blueprint for a building.

ALBUQUERQUE

- C.E.: What first brought you to Albuquerque?
- Berkowitz: Well, I came here in 1958 to manage the symphony orchestra and because I had made friends here since 1946, when I first played in the June Music Festival [in Albuquerque]. I wanted to get away from the East Coast and this was an opportunity to do so since managing the orchestra would fit in with my work in Tanglewood, the June Music Festival and with my travels with Piatigorsky. It was a move that I never regretted.

C.E.: What drew you to this part of the country?

Berkowitz: As I say, I had known it since '46. It was a nice place to come to! When I first came here in 1946 Albuquerque was a very small town. Central Avenue, as you know, the main thoroughfare, didn't exist with any buildings on it beyond the university campus. From there going east it was just fields with a few little huts. It was the war [WWII], of course, that brought many people here to work at Sandia [Airforce Base]. It developed into a much bigger city then. Now it's about 350,000, isn't it? Or more.

C.E.: Half a million, I hear.

Berkowitz: Yes. It's a wonderful place to live. It doesn't have the great defects of big cities with traffic and smog and crowds and all the other perils of big city life. Although I'm a New Yorker, I don't miss New York, except for great museums, great theaters, great concerts, which we do not have.

The Albuquerque Symphony Orchestra

C.E.: What were your responsibilities in managing the Albuquerque Symphony Orchestra [now the New Mexico Symphony]?

Berkowitz: Well, there is the matter of the personnel, the rehearsal schedules, the contacts with the conductor.--At that time, it was Maurice Bonney, a very talented young conductor. He was here for eleven years. He came the same season I did.--And the choice of soloists to go within the budget of the orchestra. At that time it was a very modest budget. Now the orchestra's gone to about a three million dollar budget.

But every orchestra in every city has to start from something and develop. It can't start full-blown like

Berkowitz: the Boston Symphony with a budget of forty million dollars a year.

It was made up of amateurs and housewives, students and doctors and others who could give their time. They got very, very little money for it, but of course relatively, they still do. An orchestra is one of the most expensive beasts that you can think of, along with opera companies. They have to be subsidized; they have to be supported by donations. No matter where it is, if it's Washington or Chicago or Albuquerque, the problems are the same: raising money, getting good players, getting a conductor who can lead it and develop it.

C.E.: Was Maurice Bonney conductor the whole time you were manager?

Berkowitz: Yes, yes. We came together and left together.

The June Music Festival

C.E.: What was the June Music Festival all about and what year did it begin?

Berkowitz: It started before the war, about 1938 or so. There was a wealthy man in this city named Albert Simms and he and his wife loved chamber music. They invited a group of musicians to give concerts which were free to the public. One had only to write to Mr. Simms and he sent tickets. That went on for...five years or so with a group of artists of which I was not a member. The person who arranged the concerts was the cellist George Miquelle whom I knew very well.

He once called me and asked if I would like to come to Albuquerque to play chamber music. Well, I jumped at that. Josef Gingold, one of the great teachers of this nation right now, and George Miquelle, who died a few years ago--he was a wonderful cellist--and

Berkowitz: other men were invited. There were Ferenc Molnar and Frank Houser from San Francisco. We arranged programs of sonatas, trios, quartets, quintets.

After awhile Mr. Simms said he couldn't afford to subsidize it anymore. Miquelle and Gingold and I talked it over and decided we would run it because there had been a nucleus of four or five hundred people we thought might be willing to pay ten dollars for a series of concerts. We got a nucleus of subscribers, backers, donors, and to this day, that's what the June Music Festival is.

In recent years, it's been the Guarneri String Quartet, one of the great quartets of the world. Previous to that, there had been the Fine Arts Quartet for eight, ten years. In all of the twenty-five years that I played, the pianist did the bulk of the repertoire because the public seemed to want piano music so on every program I played at least two works. If there were eight concerts, that's sixteen works every season. That's a lot.

TEACHING PIANO

C.E.: I guess all this time since you taught at the Curtis Institute you've had piano students as well.

Berkowitz: Well, I taught much before I went to the Curtis. I started teaching when I was fifteen or sixteen and never stopped. Anybody who wants to be a teacher should teach from his youngest years. It's very hard to become a teacher when you're thirty or forty and actually, it's not fair to students. Teaching is something you learn to do by teaching and you cannot learn unless you do it. But of course, if you're a writer you can only write by writing, etcetera. If you're a baseball player you really only play baseball by playing baseball.

Berkowitz: In the matter of teaching it's important to have patience, to know what you're talking about, to try to be articulate and to be consistent. You cannot one week say one thing and then contradict it the next. Or on the other hand, you can't show indifference to people who are not as gifted as they might be from God. You have to do the utmost to make everyone appreciate music, love music and devote their interest to music unless they don't like it in which case they shouldn't study at all.

C.E.: So to some degree it's a task in the psychology of each student.

Berkowitz: Sure. You have to know who you're teaching and you have to want them to like the art of music, not only to like it, but to love it and to devote themselves with integrity. It's easy to say and very hard to do. A teacher who works eight hours a day all week long is not likely to have that lovely, noble spirit. He can lose his temper and so forth; but I don't teach that much and never have, so that I can really feel, in a sense, fresh with each student at each session.

LOOKING BACK

"Would You Do It Again?"

C.E.: Many of the positions you've held in your lifetime have involved all sorts of scheduling problems and other organizational matters. Looking back, would you do it again?

Berkowitz: Oh, yes. I would gladly go to the Curtis Institute again. I would gladly go to work in Tanglewood again, if I were young, of course, or gladly begin a career travelling with Piatigorsky again. I don't know about managing the symphony. That was gratifying in a way, but that I could have lived without even though I

- Berkowitz: enjoyed doing it and I think I contributed something to the job. It's always an interesting thing to say, "Would I do all that again?"--"Would I lead my life the same way?" In the professional part of it, I would pretty much say, "Yes, I would do it again."
- C.E.: So you liked having a variety of activities?
- Berkowitz: That certainly, yes. Playing and teaching and studying and managing and being a dean, all of that I liked very much.

Artistic Temperment

- C.E.: People often think of artists and musicians as tempermental. Did you experience that in your dealings?
- Berkowitz: Well, the greater the person the less tempermental. That's for sure. In any field, if you meet a great executive of General Motors for instance, you're going to find a refined gentleman. The tempermental in the arts is for the fourth raters and the amateurs and those people who just want to show off. I've never known an important artist who wasn't a great lady or a great gentleman. The more important they were, the more one noticed their sense of humanity and dignity and integrity--anything farthest removed from what people usually think of as artistic temperment. That doesn't exist.

WORLD WAR II

Working in a War Factory

C.E.: How did World War II affect your career?

Berkowitz: In the early forties there was, as you know, the draft for all men of age for the army. I was eligible for quite awhile, but they changed rules every few weeks according to the needs of the army and navy. At one time they said that a man with children who had a war job would not be drafted into the army.

Berkowitz: I knew an important industrialist in Philadelphia. He took me to a factory where they made war equipment and introduced me to the owners. They gave me a job as an inspector so that for about two and a half years during the war, I actually did work in a war factory.

They were nice enough to let me go off on tour now and again with Piatigorsky. All of that was legitimate with my draft board. I had already had what you call an induction test.

I very much enjoyed that work in a war factory and made many good friends there...as much as I was frightened of a factory when I first entered it. The noise, the clanging, metal machines. It seemed impossible. How could one live with that eight hours a day! But you acclimate yourself very well, and of course, it was a very good lesson. I did it with pleasure.

Touring Difficulties

C.E.: Was it difficult to travel during the war years?

Berkowitz: Oh, yes. During the war everything was difficult. The answer that anyone gave you anytime at all to cover up anything was to say, "Don't you know there's a war on!" Anything! Bad meals, no service, lost reservations, anything you want, they would cover up simply by saying, "Don't you know there's a war on!" Trains were enormously crowded. Soldiers and sailors were travelling all the time. They had to. Life in America was no picnic even though we didn't have the horrors of war in the way Europe did. Still, the war years in America were not pleasant.

Plight of the Jewish People

C.E.: Did you know what was happening to the Jewish people in Germany?

Berkowitz: No, people had no idea of the severity of that horror. We knew, of course, the whole world knew, what Hitler said! He wasn't ashamed to say he wanted to exterminate the Jewish race. We knew that the Nazi's policy was that, but there wasn't that knowledge which came later on. But it didn't save six million Jews from being exterminated. The world will never live that down.

C.E.: Did you have any relatives...?

Berkowitz: No! Fortunately, no one I knew was in that situation in Europe.

C.E.: Well, thank you for this interview and for giving me your time. Thank you very much.

PHOTOS, PAINTINGS AND OTHER WORKS

C.E.: When did you start painting?

Berkowitz: It must have been about 1940. (pause) Why? Because I was travelling so much with Piatigorsky. In hotel rooms and even on trains I would draw. It was a good way to spend time.

It was Piatigorsky who said to me, "Why don't you get some canvas and make bigger paintings?" The usual thing. I mean everyone goes through the same thing.

Well, I went into it enthusiastically for many years. My catalog, which I kept methodically, has more than 600 items.

C.E.: (reads) "Chinese Twins, Sea Captain and a Lamp Post." Oh, I like that.

Berkowitz: That was one of the earliest ones of its kind...1978, twelve years ago.

C.E.: So you started the wood construction ones...

Berkowitz: About then. I started because a student of mine who makes violins has millions of pieces of wood. I didn't do anything except pick them up and put them together.

C.E.: Her name is Anne Cole?

Berkowitz: Yes. She plays the piano and she's a fine cellist, but she makes fiddles professionally.

- Berkowitz: This is one of a series I call "Oracles." They all are seated women. Purely abstract. I must have about twenty of them.
- Berkowitz: That's a collage.
- C.E.: Does it have a title?
- Berkowitz: No. It's just a lot of pasted...stuff. There's a lot of nice things in it. Railway tickets. It really has to do with travel.
- C.E.: So it has railway tickets?
- Berkowitz: Some little bit there in pink from a sleeper-car ticket, isn't it?
- C.E.: Oh yes.
- Berkowitz: And fragments of a music program.
- Berkowitz: This is an artist bowing.
- C.E.: Do you remember when you did this?
- Berkowitz: ...a date. There, in the corner.
- C.E.: Yes. '58.
- Berkowitz: The artist is bowing; here are the footlights and the curtain above the stage.
- C.E.: Would it be a lot of trouble to move that plant?
- Berkowitz: I could move the wall (laughter - C.E.). Just take it with the plant; it will be lovely.

- C.E.: Did you do this wooden construction?
- Berkowitz: Yes! This is supposedly a Japanese teahouse. A model for one.
- C.E.: I'd like to photograph you holding that.
- Berkowitz: You can see part of a fiddle that is cut there.
- C.E.: Oh yes. So it looks like you had a lot of fun doing these.
- Berkowitz: Tremendous fun. The thing about doing artwork is that when you've done it, it's there. If you give a concert in Kansas City, after it's over, so what. It's gone! The next day a travelling artist goes to Wyoming. He's got the money, of course. He earns a living, but the difference in being a creative artist is immense. That why everybody paints...If you think how many things are created that didn't exist the day before--pictures, poetry, compositions, construction, every day--it's amazing. Isn't it?
- C.E.: Yes!
- Berkowitz: And it's always a source of joy to the creator at the time. Later on I say, "The hell with it!" No interest at all, but the act of doing it, and the fact that it's there...
- Berkowitz: These boxes have different figures. This woman was a very great painter. Her name was Sofonisba Anguissola. I put an earring on her. This is a key from a piano. There are various objects. The main point of it is that it's a collection of boxes pasted together. Basically cigar boxes. See here's a name.
- C.E.: Did you smoke cigars?
- Berkowitz: Present tense. Emerson once said, "Tell me the music he likes and the cigars he smokes and I'll tell you who he is."
- C.E.: What was the woman's name in this box? I forget.

- Berkowitz: Sofonisba Anguissola.
- C.E.: What a beautiful name!
- Berkowitz: You know the writer, of course, Germaine Greer. She wrote a big book about women artists. You can't imagine how many there were in the seventeenth, eighteenth, nineteenth centuries. Their work is in museums around the world and yet they are completely unknown. It's a most fascinating book!
- C.E.: My friend, Julia, is an artist. She said that when she was in art school she was told several times by her male professors that there were no important women artists.
- Berkowitz: I would say the same, honestly, about women composers. There's Fanny Mendelssohn, Clara Schumann. Nobody the stature of a Beethoven, but in paintings there were. They weren't Rembrandt or Titian, but they were great painters and they are absolutely unknown now. Sofonisba who died in 1635 was one of six sisters, all of whom were fine painters. She was for twenty years court painter in Spain.
- Berkowitz: See this box? It's a construction within a given space and I put things here made by children. That back there is a relief made by Michaelangelo. He made that when he was a child.
- C.E.: And what's this one called?
- Berkowitz: "Don Quixote." That's a collage. It's all pasted paper.
- C.E.: The texture is lovely. It looks so smooth.
- Berkowitz: You see, that's Don Quixote riding a horse. See the reins he's holding? See his face? And this is his

Berkowitz: Dulcinea who he thinks is a princess. Actually she's a scullery maid. She is on the back of the horse. There's the horse's mane.

Berkowitz: (holds up a wood construction) This is the Biblical figure of Job. Doesn't he look like a Job?

C.E.: Yes. Those eyebrows.

Berkowitz: You know, all that's natural wood. I didn't do anything to it but paste it together. Driftwood.

(He holds up another wood construction.) The hair goes with this character, too. It's Stravinsky.

Berkowitz: This is a nice box. Inside you see a pussycat.

C.E.: (laughs and looks inside) Oh yes. And a map, some glasses, seashells...

C.E.: What's the name of this painting?

Berkowitz: It is a woman's head. No special name.

C.E.: It's beautiful. Do you remember when you did it?

Berkowitz: I would say about twenty-five years ago.

Berkowitz: What else is here? This is in the program book. Piatigorsky, Franz Waxman, Isaac Stern and myself. This photo was taken about 1946 or '47. It's at the Russian Tearoom in New York, a famous little restaurant near Carnegie Hall. Why we were all together I couldn't tell you. The name Waxman means nothing to you. He was a very important movie composer in the thirties and forties and was very highly regarded. He died young.

C.E.: Did your friend, Eudice Shapiro, ever play in his orchestras? Didn't you say she did a lot of movie work?

Berkowitz: Sure. She played everything!

Berkowitz: Here's a very touching picture (looking at Koussevitzky).

C.E.: It is. How old was he when he died?

Berkowitz: He was in his seventies I would estimate, but he had worked so hard. He conducted the Boston Symphony for twenty-five years.

C.E.: This is your wife, Beth.

Berkowitz: This is Perry, manager (on the right), and Erich Leinsdorf when he was conductor of the Boston Symphony (center). Read what he says. It's very cute. "To smiling Ralph from prayerful Erich." And Perry writes, "From wary Perry."

Berkowitz: This is in the Curtis Institute. It must be about 1935. Here is Rosario Scalero who was the teacher of Samuel Barber and of Gian Carlo Menotti. I also studied with him. This photo seems to show us listening to something. We're sort of looking down at a piece of music.

C.E.: And the one next to you is...

Berkowitz: That's Barber. Then Menotti and that's Rosario Scalero.

Berkowitz: This is the Metropolitan Opera Intermission narrator Boris Goldovsky. He's a great opera man.

Berkowitz: This is a cute picture. This was taken on Koussevitzky's birthday. Here's me, Copland, Koussevitzky and Eleazar de Carvalho, the Brazilian conductor. And above are men of the Boston Symphony: first trumpet, first clarinet, bassoon, flute...

C.E.: This man from Brazil performed a piece you wrote, didn't he?

Berkowitz: That's the one.

C.E.: What was the name of it?

Berkowitz: "The Telephone Call." Eleazar de Carvalho was conductor of the St. Louis Symphony at one time, and of the orchestra in Brussels. He's an international conductor.

Berkowitz: Below me is Frederick Fennell. He made many recordings with the Eastman Symphonic Band.

Berkowitz: That's Jascha Heifetz.

C.E.: "To Ralph Berkowitz with warm greetings and best wishes. Heifetz."

Berkowitz: Heifetz wrote a very formal inscription. He didn't go in for flowery phrases.

C.E.: When did you meet him?

Berkowitz: Oh, I met him first in 1940, '41. He was a close friend of Piatigorsky, of course, so we were together on many occasions. We were together in Israel in 1970. The last time Piatigorsky and I sat on a stage was in Tel Aviv in 1970. That was the last concert we played together. Mr. Heifetz was there, too. We played one night and he played the next. After he played I went backstage and said to him, "Mr. Heifetz, you play like a god!"

He said, "Wait a minute. Wait a minute. Did you ever hear God play?"

That was his sense of humor. I said, "Never mind. You play really like a god."

He was an old man then. He was well in his sixties. He was born in 1903 and this was 1970. He really played fantastically. He was such a master. He looked like an Adonis on the stage; the way he held the fiddle.

Berkowitz: This is Efrem Zimbalist, Jr.

C.E.: Oh, right. When was this taken?

Berkowitz: Not long ago. That was in L.A., maybe five, six years ago [1985]. He's an old, dear friend. His father was Efrem Zimbalist, one of the great fiddlers of the world. When Heifetz was a student of Leopold Auer in Russia, Auer had three students who were to become the greatest of the world: Heifetz, Zimbalist and Mischa Elman.

C.E. Would you tell us about this photo?

Berkowitz: That's Aaron Copland in the sixties, I think. In 1961. By then he was already an old friend because we started working together in 1946 in Tanglewood. Next to it is a picture you haven't seen [not shown here]. This was from the memorial concert a few weeks ago, after his death.

C.E.: He was ninety years old.

Berkowitz: It is amazing that he should die just a few months after Bernstein because they were great friends. Copland was a large influence on Bernstein's life. There was eighteen years difference in their lives-- and they died so close together.

C.E.: Did they work together for many decades?

Berkowitz: Well, work together isn't quite it. They were close friends. Bernstein played and conducted all of Copland's music. After all when Bernstein was a teenager, Copland was a world famous figure.

C.E.: Do you know when they met?

Berkowitz: Bernstein wrote about their meeting at a concert. He went to a performance in Town Hall in New York. Next to him was a man he didn't know and somehow or other he was introduced--"Here's Aaron Copland." It was by mere chance. I don't know that Copland knew of Bernstein at that time.

C.E.: I take it they worked together at Tanglewood for quite a long time.

- Berkowitz: Well, Copland, Bernstein and myself were together hundreds of times in those eighteen years that I worked in Tanglewood, at meetings and so forth.
- C.E.: The inscription on this one says, "For Ralph with the affection of his friend. Aaron. 1961."
- C.E.: Here we come to one of your old friends.
- Berkowitz: That's Bernstein.
- C.E.: What's the inscription on it?
- Berkowitz: He sent this to me on my seventieth birthday so he says, "Affectionate congratulations to my dear old friend Ralph B. who's 70 from Lenny B. who's only 62. More power to you."
- C.E.: That's a lovely photograph of him.
- Berkowitz: Oh, it's a great picture.
- C.E.: And he lived to be how old?
- Berkowitz: Seventy-two. Of course, he lived so many lives at the same time, he was probably 280. He lived the life of a great conductor, the life of a writer, a composer, world traveller, great teacher. The thing he was most proud of was his teaching.
- C.E.: Really!
- Berkowitz: Oh yes. The Children's Concerts with the Philharmonic are historic documents. The many books he wrote are all based on the teaching he did. He felt most at home as a teacher. In Europe he's considered much more of a composer than in America, although now we're coming to see that he was an important composer.
- C.E.: I've always been very impressed by his compositions. I think he wrote the best orchestral score of any musical ever written.

Berkowitz: West Side Story. Certainly. Candide and On the Town. Colossal output. That's why I say he lived at least three lives because all of this was going at the same time.

C.E.: I remember seeing his children's concerts on TV at school. They were electrifying. He made the music come alive.

Berkowitz: Absolutely. It was memorable.

C.E.: Here we are in front of your lovely house in Albuquerque, New Mexico.

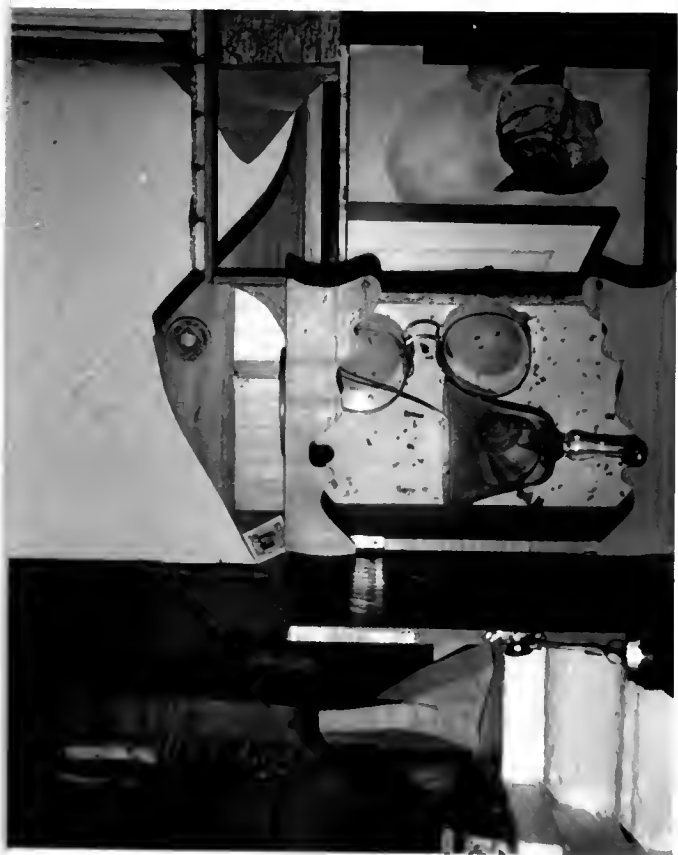


ALL OVER





ALL OUT





Piatigorsky, Franz Waxman,
Isaac Stern, Ralph
Berkowitz. (See inside
program immediately
following this section)





ALL OVER







THE **june music festival**
OF ALBUQUERQUE, INC.

Ralph Berkowitz

An 80th Birthday Celebration

September 5, 1990 at 8:15
Keller Hall, University of New Mexico, Albuquerque



Ralph Berkowitz born New York City 1910

Graduate of Curtis Institute of Music
1935 — Staff until 1940

Joins Gregor Piatigorsky 1940 for 30
years of association — Tours in many
parts of the world — recordings for
RCA Victor and Columbia Records

Pianist in June Music Festival, Albu-
querque — 1946-1972 — appeared 250
times in 123 works

Executive Assistant to Serge
Koussevitzky — 1946, and later Dean
of Boston Symphony Orchestra's
Tanglewood Music Center until 1965

Manager of Albuquerque (now New
Mexico) Symphony Orchestra —
1958-1969

Pianist with Felix Salmond, Janos
Starker, Raya Garbousova, Jan Peerce,
Josef Gingold, Leonid Kogan, Joseph
Silverstein, Phyllis Curtin, Zara Nelsova
and Eudice Shapiro in various
performances — 1930-1970

Summer 1950 - coaches Eleanor
Roosevelt for her narration of 'Peter
and the Wolf' with Serge Koussevitzky
and the Boston Symphony Orchestra

Transcriptions and arrangements
published by G Schirmer, Elkan-Vogel,
Associated and Galaxy in USA; in
Europe, Universal Editions, Austria;
Durand et Cie, France; B Schott
Söhne, Germany.

Articles published by Penguin Books
(London), Etude Magazine and The
Juilliard Review.

Television programs: "The Arts" 63
half-hour talks on Channel 5

Lectures at Columbia University,
University of Southern California,
Albright Museum, Buffalo; Franklin
Institute, Philadelphia; Tanglewood

One-man shows of paintings:
Philadelphia; Berkshire Museum,
Pittsfield, Mass; Jonson Gallery,
UNM



Norman Rockwell and Ralph Berkowitz



Ralph Berkowitz and Erich Leinsdorf



Ralph Berkowitz and Witold Lutoslawski



*Ralph Berkowitz addressing students at Tanglewood.
At Right: Mrs. Serge Koussevitzky and Aaron Copland*



Ralph Berkowitz and Eugene Ormandy



Left to Right: Gregor Piatigorsky, Franz Waxman, Isaac Stern and Ralph Berkowitz



Ralph Berkowitz and Gregor Piatigorsky in Tokyo



Left to Right: Lukas Foss, Ralph Berkowitz, Felicia Bernstein, Leonard Bernstein and Hugh Ross



Serge Koussevitzky, Gregor Piatigorsky and Ralph Berkowitz



Eleanor Roosevelt and Ralph Berkowitz

Letters . . .

KURT FREDERICK
5707 GAWES AVENUE
ALEXANDRIA, VIRGINIA 22311

I always felt proud and honored to know that Ralph Berkowitz was my friend. At his eightieth birthday of his outstanding musician, performer and leader, I will wish him many happy returns of the day - for the benefit of his friends, students and admirers.

Kurt Frederick

ISAAC STERN

January 12, 1990

I have known Ralph Berkowitz for almost fifty years. He was then, and continued on for many decades, an intimate friend and performing colleague with some of the greatest musicians of our time. He has never lost his youthful enthusiasm for music nor his thoughtful gallantry towards musical colleagues. Those fortunate enough to study or perform with him have had an opportunity, all too rare, of a direct relationship with an era of great music-making which enriches us all.

I join those of his friends fortunate enough to be with him in wishing him a most healthy and happy eightieth birthday with more music to give and enjoy in the decades to come.

Most affectionately,

Isaac Stern
IS-DS

JORGE BOLET

DEAR Ralph:

Congratulations on your 80th!! There are not too many of you with your brilliant background. I wish I could be with you on this significant day.

Jorge

WQXR 96.3 FM 560 AM
The Radio Stations of The New York Times

Dear Ralph,

What a pleasure to add my note of congratulations on this auspicious occasion. Your life of work - as pianist, teacher, and painter too, as I recall - has enriched so many lives that it's high time folks gathered 'round to say thanks.

With warm & affectionate regards -

Bob Sherman

Tanglewood was my musical alma mater, and Ralph Berkowitz one of my maestri there. I do not remember meeting Ralph, I simply see us right now in a corner room of the main house, I singing away and Ralph leading me into the unexplored wonders of Hindemith's *Das Marienleben* just as though we had known one another for a long time. I learned an enormous amount and Ralph fortunately had great patience and humor. The humor made the great things in the music we studied together available and vital. Certainly Ralph then, later and throughout my singing years was there in the humanity of music, loving it and smiling over all those years. What a delight!

from Phyllis Curtin, Dean, School for the Arts, Boston University

LEONARD BERNSTEIN

December 1, 1989

Ralph Berkowitz
523 14th Street NW
Albuquerque, NM 87104

Dear old friend Ralph,

I am celebrating with you--not only your octogenarian status but also your sweetness, your calm, your musical giftedness.

Long life,

dsmy



INDIANA UNIVERSITY

SCHOOL OF MUSIC
Music Building
Bloomington, Indiana 47405
812

My dear friend Ralph:
Happy birthday! I join your friends and admirers to greet you on this great day. Your superb ability as a musician and painter is a constant source of inspiration to all of us.

Thank you for sharing thirty five years of beautiful music making with me.

Your friendship means more to me than I can possibly put into words.

Your devoted

Joy Higdon
(Yoshiko)

MICHAEL TREE
45 EAST 89TH STREET
NEW YORK, NEW YORK 10128

December 9, 1989

Dear Ralph,

My colleagues of the Guarneri and I want to wish you the warmest birthday greetings. Your illustrious career and musical experiences can only be matched by your great wealth of musical anecdotes.

With our affection,
Michael

THE CURTIS INSTITUTE OF MUSIC
1728 LOCUST STREET
PHILADELPHIA, PENNSYLVANIA 19103
(215) 882-8262
FAX (215) 882-0184

OFFICE OF THE DIRECTOR

September 5, 1990

Dear Ralph,

It gives me great joy to send you warmest greetings on the occasion of your 80th birthday. What a splendid contribution you have made to the musical life of this century! Congratulations and love from all of us here at Curtis.

As always,

Gary
GARY GRAFFMAN

Mr. Ralph Berkowitz
523 - 14th Street N.W.
Albuquerque, New Mexico

Ralph Berkowitz is a man of impeccable manners and taste, awesome erudition, unflappable temperament, and a pixieish sense of humor that combine to make him a true Superman of our time. Long may he enrich the lives of all who know and love him.

from Martin Bookspan, New York City
Radio and TV commentator

I can't believe its 80! Felicitations, love and greetings. A toast to our togetherness of so many years!

from Eudice Shapiro
University of Southern California

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Faine Wright

Artists

Frank Bowen
Flute

Joanna de Keyser
Cello

Artemus Edwards
Bassoon

Arlette Felberg
Piano

Leonard Felberg
Violin

Shirley Gerber
Piano

George Robert
Piano



Leonard Felberg
Program Coordinator



The June Music Festival wishes to issue a special thank you to tonight artists for their donation of time and talent and to Virginia Mora for her fund raising efforts for this concert.

Program

- Beethoven Trio for Flute, Bassoon and Piano
 Thema andante con variazioni
- Debussy "Syrinx" for Solo Flute
- Faúre Sonata in A Major for Violin and Piano, Opus 13
 Allegro molto
 Allegro quasi presto
- Corelli Adagio for Bassoon and Piano
- Arensky Trio in D Minor for Violin, Cello and Piano, Opus 32
 Allegro moderato

I N T E R M I S S I O N

- Saint-Saëns Carnival of the Animals: Grand Zoological Fantasia
 Introduction & Royal March of the Lions
 Roosters and Hens
 Fleet Animals
 Tortoises
 The Elephant
 Kangaroos
 Aquarium
 Personages with Long Ears
 The Cuckoo
 Birds
 Pianists
 Fossils
 The Swan
 Finale
- Version for Two Pianos
 by Ralph Berkowitz

Rhymed Commentaries by Ogden Nash
Narrated by Mr. Berkowitz

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ACKNOWLEDGMENTS

Department of Music,
University of New Mexico


College of Fine Arts,
University of New Mexico

Artists on tonight's concert



This Concert Inaugurates the 50th Season of The June Music Festival of Albuquerque

For more information about the June Music Festival, write:
June Music Festival, P.O. Box 35081, Albuquerque, New Mexico 87176
or call 505 888-1842



The Dean of the Berkshire Music Center gives a highly interesting behind-the-scene view of the details involved in getting 400 students lined up for their summer musical experiences.

by RALPH BERKOWITZ



Ten Years at Tanglewood

NINE O'CLOCK on a Monday morning last July, some 400 music students from all corners of the earth began a six session of study at Tanglewood—a place-name which has proved more fame than any other musical center in our country. Tanglewood, with its literary associations going back for a century, now become a source of vital interest to students of music in Brazil, Rio de Janeiro, Tel-Aviv, and Los Angeles. At no time in America's musical growing-up has a school accomplished so much so quickly, nor have influences made themselves so apparent as those emanating from Tanglewood's Berkshire Music Center.

The Berkshire Music Center, Serge Koussevitzky's name for the music school he founded in association with the Berkshire Music Festival, which had begun the Boston Symphony Orchestra summer concerts in the Berkshire Hills a few years earlier, has recently completed its tenth anniversary session.

It may be interesting to share a behind-the-scene view of what went on in order to get 400 students to begin their summer of musical experience on that Monday in early July. Work on the session began directly after the last concert of the Berkshire Music Festival more than a year ago. Soon after the 10,000 listeners' applause had stopped reverberating in the great Shed, while the Boston Symphony musicians were slowly packing their travel trunks and crews began their usual after-concert cleaning-up of Tanglewood's vast rolling lawns, the school's Faculty Board met in the Library for the last time that summer. This meeting of the Faculty, of which was to become the Music Center's director, Aaron Copland, Leonard Bernstein, Boris Goldovsky, William Steinberg, Hugh Ross, Richard Burgin, Thomas Perry, the executive secretary, and myself, consisted of a critical estimate of the school's work and a man by man platform of what ought to be done for the following summer's musical planning.

It is necessary to understand that music study at Tanglewood

does not consist of getting lessons in voice or on one's instrument. It was Koussevitzky's view that qualified young musicians should come together for ensemble work of a type which no private teacher or conservatory could offer. So that from the numerous chamber-music groups up through the larger choruses, the opera productions and the student symphony orchestra, the young musician at Tanglewood is constantly in a milieu which his winter study is not likely to afford him. The summer's work is, therefore, in no sense a form of competition with private or conservatory study, but rather a pendant which broadens the future musician's horizon.

The Berkshire Music Center's five departments each in their way offer this type of music-making. Department One is the chamber music and orchestral division of the school.

An oboe student in Cleveland, let us say, has heard of Tanglewood and wants to come there to play in the orchestra. He writes to Symphony Hall in Boston, where each mail from November on brings queries and requests for acceptance. Application forms are sent along with word that an audition committee from the Berkshire Music Center will be in Cleveland's Severance Hall on April 17th from 1 to 4 o'clock. As the weeks go by oboists in Chicago, New York, Tulsa and Dallas also apply. With one of the letters will come a recommendation from a 1946 conducting student at Tanglewood that this boy in Kansas City is a terrific talent and looks like a coming first oboe for any major orchestra. Several former oboe students' applications also roll in toward spring and a few European students apply as well.

Guileless in spirit and armed with forms, audition reports and lots of orchestral music, a committee leaves Boston in April for a few weeks of auditions in an area bounded by Toronto, St. Louis and Baltimore. Duly on April 17th at 1 o'clock they are in Severance Hall in Cleveland and among violinists, sopranos, trum-



Copland with members of his composition class at Tanglewood.



Tanglewood students relaxing during lunch hour in front of Concert Hall.

and tubas the oboe applicant appears. He plays a movement of a Handel Concerto in which the warmth and steadiness of his playing are apparent. The stylistic treatment of the music shows a certain refinement. The quick movement is dashing and spirited, but articulation of some passages is rather lacking in control. He is asked to read some music at sight. Has he had orchestral experience? No. He has only been studying three and a half years. An oboe part of a Mendelssohn Symphony is placed before him. Stylistically weak but tonally a good result. Another try at it. This time much better rhythmically but as the passage goes along the steadiness of tone is lost. How about a try at some Brahms? The first reading is poor. A few moments to look at it and then it shines through again. A grasp of the style, good tone, some difficult rhythms well achieved.

About ten minutes the auditors know whether this young musician is likely to hold his own in a first-rate student orchestra. Do he have the solid make-up for the first desk? Is he flexible enough? Is his mastery of the instrument up to following a conductor's stick in an unfamiliar work? Can he learn quickly? Is he a weak talent well-taught or a fine talent poorly-taught? Will he be able to take part in a woodwind quintet working on Hindemith in the afternoon following a morning of orchestral rehearsal of Beethoven and Stravinsky?

A few weeks later in Boston, having listened to several hundred applicants in more than a dozen cities, their audition reports bearing the tale of talents high and low, the auditors begin to weed the unprepared as well as the too professional. When the oboe audition is considered, it is done in collaboration with Louis Loefer, the faculty member from the Boston Symphony Orchestra representing that instrument. It is necessary to choose five oboists, two of whom shall also play the English Horn—from the many tried out, and also, of course, from those too far away to have been able to travel to an audition city.

Things considered, the Cleveland oboe student is written telling him that five oboes have been selected for Tanglewood but that he is not among them, but that his talent and ability have put him on an alternate list and in the event that someone should drop out, etc. etc. Ten days later one of the accepted oboists writes delighted as he is to have been (Continued on Page 50)



(above) Charles Munch conducts a rehearsal of the student orchestra.

(below) Leonard Bernstein conducting the student orchestra.



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 cksmith, Largo (from Xerxes). Piano Duet: Hallelujah
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 ny), Andante (from the "Clock" Symphony), Beauty
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MOZART 410-40028
 Allegro and Minuet in F (both composed at age
 Don Juan), Theme (from the Sonata No. 11 in A
 from Don Juan). Piano Duet is from No. 39 in
 , composed at age eight.

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 Hark! Hark! the Lark, Moment Musical, Theme
 nfinished" Symphony). Piano Duet: Military March
 Militaire.

SCHAIKOWSKY 410-40029
 Theme from the "Allegro" of the "Sixth Symphony,"
 "Marche Slav," Theme from "June" (Barcarolle),
 the Piano Concerto No. 1. Piano Duet: Troika

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(Continued from Page 17)

honored by our acceptance and as
 much as he has been looking forward
 to spending a summer in Tangle-
 wood, he has just been offered a job
 playing for the summer opera in
 New Orleans and since he needs the
 money badly he hopes we are not
 too inconvenienced by his with-
 drawal at this time, very truly. Al-
 ternate lists are brought out and a
 telegram goes to Cleveland. Our
 young applicant has made it.

The choice of all the other orches-
 tral students takes place in a like
 manner. Auditions, recommendations
 by astute musicians, attendance at a
 previous Tanglewood session, re-
 quests from UNESCO, the winning
 of a National Federation of Music
 Clubs' contest—from these and sim-
 ilar sources the 40 violins, 12 violas,
 10 cellos, 10 contrabasses, 5 flutes,
 5 oboes, 5 clarinets, 4 bassoons, 8
 French Horns, 5 trumpets, 5 trom-
 bones, the tuba, 3 harps, and 5 per-
 cussion students are assembled for
 work under Leonard Bernstein.

All the orchestral students are
 given scholarships but will be obliged
 to pay for their living expenses,
 which in the dormitories is \$175.
 The tuition scholarship in the value
 of \$150 is part of the Tanglewood
 Revolving Scholarship Fund, and
 each student signs a promise of will-
 ingness to repay a like amount when
 his circumstances will permit, so
 that other orchestras will be able to
 assemble in the Shed in years to
 come. This intricate procedure of
 putting a student orchestra together
 from all points of the compass dur-
 ing the spring weeks, is matched by
 other departments and divisions of
 the school.

Department Two, the choral de-
 partment, is assembling with a two-
 fold purpose. It must form a class of
 choral conductors for work with
 Hugh Ross, and a Small Choir of
 40 to 50 choral singers that will
 form the nucleus of the great Festi-
 val Chorus which will perform
 later with the Boston Symphony in
 the Berkshire Festival.

Department Three is devoted to
 Composition. It is the most restricted
 in numbers and accepts students of
 what one might call post-graduate
 level. After examining a mountainous
 heap of scores, about twenty com-
 posers were accepted in 1952 for
 study with either Aaron Copland,
 Luigi Dallapiccola or Lukas Foss.
 The list of former instructors in-
 vited from Europe who have been
 associated with Copland in Tangle-
 wood's Department Three is extraor-
 dinarily strong in the varied influ-
 ences which young American com-
 posers have faced. Past summers
 have seen such figures as Hinde-
 mith, Lopatnikoff, Honegger, Mil-
 haud, Messiaen, and Ibert in resi-
 dence at the Berkshire Music Center.

The Opera Department—Depart-

ment Four—of necessity becomes one
 of the most complex problems of
 assembly. In order to function as a
 complete opera theatre, students are
 accepted for work here in stage di-
 recting, scenic design, costuming
 and lighting. Student coaches and
 stage directors are interviewed. Boris
 Goldovsky, the opera's Head, and
 other faculty members such as Paul
 Ulanovsky and Felix Wolfes listen
 to hundreds of singers in various
 parts of the country. Those accept-
 able are assigned to one of three
 divisions—Active, Associate, or Au-
 ditor—depending upon vocal ability,
 knowledge of operatic repertoire,
 and character type.

Audition reports, applications, sup-
 plementary forms with height,
 weight, studies, and operatic reper-
 toire, song repertoire, questionnaires,
 and numerous letters, swell the opera
 department's files quickly. By June
 first they are enormous. But by that
 time there are about fifty singers and
 around thirty students chosen for
 the other divisions of coaching, stage
 directing, and scenic design. These
 are all briefed by letter during June
 concerning the productions they will
 work on during the summer.

At that Faculty Board meeting
 more than a year ago, one of the
 things most discussed was the choice
 of a suitable musician to head De-
 partment Five. Many musicians and
 educators were considered as pos-
 sible for this invitation until the field
 was narrowed down to a California
 composer—Ingolf Dahl.

Tanglewood's Department Five is
 the division to which musical ama-
 teurs and the less advanced student
 are invited. It also is intended for the
 music teacher from Arkansas who
 wants a clean sweep of new musical
 excitement and the New York teacher
 who wants to relax under an elm
 and listen to the Boston Symphony
 Orchestra rehearsing in the distance.
 I brought this challenge of the het-
 erogenous group to Ingolf Dahl in
 California last September, and a
 month later we again met in New
 York with Aaron Copland, Hugh
 Ross, and Thomas Perry to plan a
 workable musical activity for De-
 partment Five—renamed the Tan-
 glewood Study Group.

Enrollment in the Study Group is
 simple; it only requires the ability
 to read music. In order to keep to
 a well-defined and not over-ambitious
 project—the music to be studied—
 sung and played—was restricted to
 16th to 18th century compositions
 and simple modern ones adaptable to
 groups of various sizes. Here the
 amateur flutist—during the rest of
 the year an industrial engineer, and
 the violist who teaches mathematics
 at a large university—could indulge
 in serious music-making under ex-
 pert guidance, for fun.

Another factor which sought to

at the Tanglewood Study Group
ous musical holiday was to per-
two-week and four-week enroll-
in it, as well as for the usual
weeks of the session. The 110
joined the work with Ingolf
also sang in the Festival Chorus
of Charles Munch, listened to
Symphony rehearsals and
as it were, a constant bird's-eye
of Tanglewood's numerous ac-
ts. The nature of Tanglewood's
ties—its 40 or so student con-
its lecture courses—is one of
ominant problems during the
months of planning.
Leonard Bernstein says he would
the student orchestra to play
ss' "Don Quixote" at one of
weekly concerts. Fine. But will we
a cellist strong enough for
to part? Mr. Munch plans the
iz "Requiem." Will our brass
nts be capable of taking part in
stra bands which the score re-
? Will the choral repertoire
ognition of the newest trends
oral writing and still give con-
ts and singers enough of the
e repertoire? William Kroll
ts that an American work be
ed on each of the six chamber-
concerts. Is the talent avail-

able in the Department to undertake
this? Hugh Ross would like to in-
clude a new work on a Small Choir
program which needs 13 instruments.
Can some students of orchestra and
chamber-music find time for this?
The opera department's major pro-
duction will be Mozart's "Titus."
The orchestra for it is small and
needs few winds. What work can
be found for the remainder of the
orchestra now largely woodwinds
and brass? The Heifetz Award, the
Piatigorsky Prize, the Wechsler
Award must be given to worthy tal-
ents at the end of the session. Are
they appearing in the enrollment?

The winter meetings in New York
and Boston for such problems and
for the discussion of ideas which
occur to thinking musicians seeking
as a group to carry out an ideal,
makes the year go by quickly. Tan-
glewood's ideal is a living and work-
ing in music by a body of musicians
and music students seeking to fur-
ther the art they serve, and also to
further the art of this country.

For those of us who work for Tan-
glewood there is not much time to
slow down. July 1953 and Tangle-
wood's eleventh session are almost
here. THE END

SMALL PIPE ORGANS CAN BE EFFECTIVE

(Continued from Page 24)

que era is that, compared with
any orchestras of that day, it
is the only instrument capable of
being a cathedral with sound.
Every instrument has its charac-
ter timbre, its individual tone-
color. An organ which is voiced with
the technique used by Mr. White
comes to an astonishing degree
to what we think of as characteristic
tone. It is the sort of tone
which encourages congregational
singing. There is no fat flute tone
after the sound; one is not con-
fused by loud solo stops as such.
It emerges as a fine "chorus" tone
voiced by an unusually small num-
ber of pipes.

much for the small Möller. The
organ is equally worth investigat-
ing. One of these small organs is
located in the chapel of the Uni-
versity of Chicago, another is at the
University of Michigan, and a third
at the Metropolitan Museum of
Art, New York.

Rieger is one of the most in-
expensively built organs of our time.
Locally any music can be played
as Robert Noehren of the Uni-
versity of Michigan proves when he

demonstrates the Rieger.

It may not be quite fair to place
the Rieger in the same category with
the small Möller and other small
organs now being built in the United
States. The Möller has about 200
pipes; the Rieger has something
over 1200. Obviously, then, in sheer
physical resources the Rieger has
about a six to one advantage to start
with.

On the other hand, the Rieger can
only be classified as a small instru-
ment. It occupies little more floor
space than a grand piano, its entire
assembly is less than eight feet high,
and it is semi-portable. Within this
tight space is fitted a complete organ,
two manuals and pedal, with twenty-
one registers and twenty-three ranks
—a very respectable total.

Comparing the Möller and Rieger
instruments, it might be said that
the Möller represents fine results
achieved with absolute economy of
means, while the Rieger is an in-
strument of ample resources tied up
in an unusually neat package. Both
reflect highest credit on the men re-
sponsible for their design and con-
struction. THE END



Ernesto Berumen

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So much Indian music, vocal as well as instrumental, depends on individual powers of improvisation that it is not very easy to record some music entirely. For many years during the national struggle for freedom the famous song called *Vande Mataram* had been used as the National Anthem of India. But recently the Government of India decided, after prolonged investigations, that this melody was difficult to be put down in notation and to be played by the orchestras of foreign countries. So it was decided to use as the National Anthem of India the famous song *Jana Gana Mana* (with a slight change in the wording) written by the illustrious poet of India, the late Rabindranath Tagore, which lends itself more easily to orchestration.

WHAT EVERY ACCOMPANIST KNOWS

Ralph Berkowitz

ON the recital programmes of violinists, cellists, and vocalists (and even of occasional violists and trombone players) there is a small phrase preceded by a pianist's name. This short legend in neat, undersized type generally appears at the very bottom of the page along with the name of the piano and the concert manager's business address.

The phrase is 'at the piano'. In concert halls on other parts of the globe it is 'U klaviru', 'au piano', 'Vid flygeln' or 'Przy fortepianie'. But no matter where it appears or in what language, it always means the same to those who may give it a cursory glance during those portions of a recital which begin to verge on boredom; it means nothing.

The professional title of the musician 'at the piano' is accompanist; but he does not glory in it. More often than not blithe souls refer to him as an 'accompanyist'. (This transgression the good St Peter has never been known to forgive.) Sooner call your doctor a neurologist than this upright musician an accompanist. But in the accompanist's career this is nevertheless a very small ailment. There are others far more curious and awesome.

Travelling with the soloist with whom he plays (or, as he is more likely to say, for whom he plays) he finds himself after a concert at the party or reception which is usually arranged by one of the city's leading hostesses. The performer's social life while on tour is necessarily devoted to

these parties and at them a succession of faces will appear to congratulate him in terms from the discreet to the over-enthusiastic, with demeanour which may vary from jovial camaraderie to panting hero-worship. The accompanist at this time is just a few feet away, also receiving plaudits from those select concert-goers who have been invited 'to meet the artist'. Herewith is a sampling of the repertoire which from long experience he knows is reserved for his kind: 'Well, we mustn't forget your part in this beautiful 'concert', or, 'I listened to you *just as much* as to the soloist', or, 'How do you manage to keep together?' or, 'What is your name again, please?' (this generally from the hostess), or, 'I wish we could have heard you play some pieces all by yourself!' He finds it hard to answer them.

This is the accompanist's relationship to the musical public. It ranges from ignorance of his name to patronizing praise; but above all, it is based upon a generally false conception of what his real function is as a musician. Most concert-goers, if asked, would very likely describe accompaniments as a necessary background to a singer or a violinist for the purpose of supplying harmonies, keeping the soloist on pitch, and perhaps taking over a fragment of solo now and then just for the sake of variety.

It is essential to realize that a composer's intention in any work he produces is the creation of an integral whole. This is not to say that all material in it is of equal or similar importance. There are various planes of significance, various types of expression for the melodic lines, the rhythmic figures and other materials with which he works. But there is no music, no matter how long or complex, where, in any bar of the work, a great composer will admit that the material is insignificant, or that its expression in performance will not bear the same consideration as the most prominent melodic passages. This is simply to say

that an accompanist, when the soloist plays great music, is also playing great music, and his part is a telling and vital portion of an effort, which, in the simplest definition of any art-work, is a striving for unity.

Piano parts cover a truly remarkable range of musical art. In vocal music there are songs in which the piano merely plays a progression of more or less simple harmonies, as in Schubert's *Meeres Stille*. Yet even here, the manner in which these chords are rolled, the nuance of one leading to another, the balance between lower, middle and upper notes of each chord, are all factors contributing to the eloquence in performance of Schubert's admirable setting of Goethe's poem, which depicts the trance-like, brooding hush of a vast, still sea-scape. The great song writers, such as Schubert, Brahms, Hugo Wolf or Debussy, constantly use the piano to comment on various actions in the text or to underline its sentiment and emotional expression.

From hundreds of other examples which may be cited, one can glance briefly at another Schubert setting of a Goethe poem, *Ganymede*. Here the piano begins alone with a melodic phrase expressive of the felicity and peacefulness of the mythological youth lying in the sun; soon it is delineating a nightingale's song, and then, with a characteristic rhythmic figure describes Ganymede's agitation and joy as he feels himself wafted towards the clouds. When the voice ends, gentle harmonies, mounting higher and higher on the piano, are used to tell us of his arrival on Olympus.

Naturally, in just as vital a manner, the vocal line of a fine song conveys the meaning and even the philosophical implications of the poem. A work of this kind is clearly not the production of a man who thinks of the vocal part as an out-and-out display for a soloist, aided by a nebulous piano background.

We may turn, for a final example from the vocal repertoire,

to a song written nearly a century later than those of Schubert. In setting Paul Verlaine's *Il pleure dans mon cœur*, Debussy unmistakably paints in the piano part the quiet monotony of a gentle rain. The whole song is suffused with that tender despair which Verlaine's poem communicates, and only a masterful combination of vocal and piano writing could have achieved Debussy's conception of it.

In the field of instrumental music, where the piano plays with a violin, cello or other solo instrument, there also exist to-day strange notions regarding their relative importance. There are numerous types of composition in the vast repertoire for string instruments and piano, yet again here, as in vocal music, one would search in vain to discover piano parts which did not have their definite relationship to the work as a whole. But it is perhaps when a composition is called a Sonata that the high point of confusion among listeners is reached.

At violin or cello recitals various methods and customs are utilized to give evidence that, when a sonata is being played, the musician at the piano has a part equal in importance to that of the other instrument. The piano's lid will be opened to permit somewhat more than the usual restrained piano tone to come forth; or the violinist will sometimes use his music for the sonata, to show that, although the pianist always uses his, the solo artist can breathe on this less rarefied level also. What is more, at the end of the work, both musicians will bow and return to the stage together as long as the audience continues to applaud that composition. To-day this is universally done, although bowing together for works *not* called sonata is far rarer and depends upon the soloist inviting, with a motion of his hand, the accompanist to rise and acknowledge the applause with him.

From a certain viewpoint all this is just as it should be. The great classic sonatas of Beethoven and Brahms, for instance, were significantly called by these masters Sonatas for Piano and Violin, and not the other way around. And it would be the height of inartistic small-mindedness to endeavour to treat these works otherwise than as true ensembles. Nevertheless the average concert-goer seems to miss the point of the whole thing. Noting that the man whose name is in small letters at the bottom of the programme is somehow brought forth a little more prominently on the occasion when a sonata is played, he is all the more convinced that when a sonata is not played the accompanist is simply providing that routine background which deserves neither the listener's ear nor his consideration.

This brings us to the two basic problems of the situation. The first of these is the accompanist's relation to the music critic and the second his relation to the soloist who engages him.

Newspaper music critics to-day, as in former times, set the tone for the manner in which professional performances are considered. Their day-to-day appraisal of music and musicians must necessarily influence the layman who follows concert reviewing with more or less regularity. While music critics consider themselves journalists whose function it is to report on 'who-what-when-and-where', a good deal of their journalism does not always meet this basic test in so far as the musician at the piano is concerned. As New York critics have established the style and technique of music reviewing which the rest of the country follows, we will find that some instances of their approach will be characteristic of the nation as a whole.

The most usual formula in concert criticism as far as the accompanist is concerned is the simple statement somewhere

in the body of the review, generally at its end, that so-and-so was at the piano. On numerous occasions, however, the reader will look in vain (assuming that anyone except the person concerned looks for these things) to find the pianist's name in the review at all. It might be inferred that at these times the programme contained no works requiring a nicety of adjustment between both performers, no works in which the piano parts were worthy of consideration; although in reality such programmes simply do not exist. But no - reviews in which the accompanist's name does not appear will deal with programmes which contained a sonata or two and other genuinely respectable employment of the pianist.

In a volume called *The Musical Scene*, New York's eminent critic Virgil Thomson has collected many of his characteristic reviews and reprinted them as they originally appeared in the *New York Herald-Tribune*. Accompanists, it will be found, are not ignored in all of them. Mr Thomson in the space of a few pages evaluates musical performances by Jennie Tourel, Efrém Zimbalist, Jascha Heifetz and Isaac Stern. Miss Tourel's programme contained at least ten songs in which the piano is of primary importance, while the violinists' programmes included sonatas by Beethoven, Mozart, Richard Strauss and Debussy. For all his witty and often penetrating paragraphs, the reviewer did not find it within himself to write a single word concerning the accompanist's role at any of these concerts. It happens that the accompanists were, respectively, Erich Itor-Kahn, Vladimir Sokoloff, Emmanuel Bay and Alexander Zakin, four of the top-flight members of their confraternity. Whatever their virtues or faults, their musical existence at these performances cannot very well be denied. Just as, in order to play a set of tennis, there has to be someone on the other

side of the net to respond to the demands of the game, so in evaluation by music-critics, it would seem, the efforts of both partners in music-making should be considered.

This code towards accompanists is reminiscent of critical practice a generation ago in the reviewing of string quartet performances. Until fairly recently the first violinist of a string quartet was considered its 'leader', and one would read, as for instance in a George Bernard Shaw music review of 1890, 'every quartet I have heard Joachim lead this season has renewed and increased my admiration of him'. The music critic of to-day, hand-in-hand with all serious artists, is building a solid musical culture in this country. He would not distort for his readers the absolute equality of a string quartet when writing, say, of the Budapest Quartet, by considering solely Mr Josef Roisman, its first violinist. And therefore the plea of the accompanist to-day is certainly not for undue prominence. It is rather a hope that his work will receive critical evaluation commensurate with the part a composer has given him to perform.

Because his role is a vital one, the musician at the piano tries, by a nice combination of qualities, to serve music and also enhance the characteristics of the soloist's art. Detailed and painstaking rehearsals have taken place to establish correctly the numerous facets which go to make up an artistic performance. How much care must be exerted to maintain correct proportions if, for example, in a certain phrase the piano is to recede to the merest murmur, and then a few moments later by its rhythmic drive to come to the forefront of the music's expression. And yet after much consideration, discussion and rehearsal it sometimes happens that there is, as one hears so blithely stated, 'not enough piano', or 'too much piano'. This is an easy pitfall for even the most experienced accompanists and an

interesting albeit annoying one. During a concert the accompanist must play with a precise memory of numerous details, such as what tempi have been decided upon, where certain stresses are wanted, just how much crescendo will be required and exactly when it is to begin. He must also be completely responsive to sudden fluctuations in the soloist's playing, which, though minute in themselves, require split-second adjustments of the agreed conception, so that his constant and somehow inborn desire is to seek after an ensemble which does not make of his partner an adversary. The crux of the whole matter, however, is in his decision as to how loud or soft his part is to be; that is, what balance of sound will be established between the soloist and himself.

Now no other subject has been, or can be more wrangled over by two musicians who are going to play together than the problem of tonal balance. Tonal balance is after all nothing more than the piano's degree of loudness at any given moment *vis-à-vis* the voice or instrument against which it is pitted. No amount of rehearsal in the studio or in an empty concert hall will adequately solve this problem, for only during the actual concert with a partially or completely filled auditorium can the performers begin to try for a solution of one of their basic tasks; to make the music 'sound'.

In some of America's large auditoriums, such as Carnegie Hall in New York, Symphony Hall in Boston, or the Philharmonic Auditorium in Los Angeles, the vast spaces seem to be easily filled with the sounds one is producing and there is an actual sensation that the tone is being carried to the very back rows. Gerald Moore, one of England's finest accompanists, once wrote that he considered this a splendid situation 'not only because the music critics may be sitting and sleeping there, but because

if the tone reaches there everybody in the hall will have heard it'. On the other hand, there are numerous smaller halls where the tone appears to stop dead on the stage, and simply refuses to move to its required destination. In between there are all sorts of acoustical posers. There is the stage where one barely hears oneself, yet is assured by listeners that everything is luscious and brilliant. Conversely the impression on the stage may be wonderful, but people arrive back-stage after the concert and complain that they didn't hear a note.

Tonal balance, therefore, faces the pair of artists in each concert hall as a fresh issue. And if they continue to wrangle over it after two hundred concerts together, don't think they are temperamental or partially deaf. The fact is that both are in the worst positions possible to judge of each other's sound. The soloist, vocal or instrumental, is somewhat to the front of the piano, but none the less close to it. Therefore it usually sounds to him like an augmented symphony orchestra; so his usual plea is for not *too* much piano, and the hope that you will remember that he doesn't want to force his tone, and not to forget that the modern piano (so near to a locomotive in power) can easily drown the naturally mellow tones of the tenor voice!

At the same time the pianist, a few feet behind the soloist and also to one side of him, hears a sound which, although of a familiar timbre, seems to emanate from a source roughly a quarter of a mile away. It requires only the thought of how comfortably you could carry on a conversation with someone sitting with his back to you, who continues speaking while you speak, to realize that when two performers play superbly well together, and of course, it is being done at numerous recitals under all sorts of conditions, *both* artists are responsible for the solution of

their problems and the successful projection of the composer's intentions.

We may now very well ask, since from a purely musical viewpoint it seems unjustifiable, why the accompanist's name does appear at the bottom of the page in small type.

The engagements of a soloist are obtained on the strength of his reputation, and the question who the accompanist for these concerts may be will not have the slightest bearing on their being secured. An artist and his manager feel, with the greatest justification, that people who buy tickets for recitals do so because of the artist's general appeal to that public, and again, the accompanist's role here does not aid in the sale of a single ticket – or perhaps one or two at most. So to give both performers, as Hollywood says, equal billing, seems entirely unjustified in respect to those demons which forever prey on the soloist's mind – reputation and box-office.

An accompanist, therefore, cannot aid the soloist in obtaining his engagements, nor can he be of any importance in the sale of tickets. But he should, and does, play a vital part in the artistic domain when the engagements are actually being fulfilled. Thus it is that the relationship between an artist and his accompanist is a close one in the realm of musical artistry, and distant in the material one of fees, and the size of type in which their names appear.

Accompanists do not like to be classified as disappointed soloists. Of course they all began the study of the piano and for years worked at it in the same fashion and perhaps with the same end in view as those who remained in the profession as solo pianists. But somewhere along the road there were various influences which made themselves felt and served to deflect their soloistic zeal. Self-knowledge is probably not one of the cardinal virtues of musicians as a class, yet in many instances where gifted, extremely competent

and well-trained musicians are following other than a solo career, the ability to know one's self has played a large part in this decision. The great vocalists and instrumentalists must possess an extraordinary combination within themselves, and in the proper mixture, of enormous talent, expert training and knowledge, an ability to work and learn, personality, and good business sense. To this must be added an undying love of the stage and the theatrical attributes with which it is associated.

A pianist, therefore, who finds himself deflected from the narrow and arduous path leading to a solo career, because of widening interest in the vast fields of chamber-music, and vocal and instrumental works of all kinds, will as likely as not find that there are opportunities for him in the field of accompanying.

Soon enough he discovers whether he is born to the task. In the same manner in which a soloist requires a rare combination of qualities, the true accompanist finds that he also needs a certain measure of elements fitting nicely together which will permit him to function properly. After the basic one of mastery of his instrument, he requires that special talent which many piano soloists do not have and which they generally do not need. This is the ability to play with someone else. Simple as the requirement sounds, it is actually the rarest gift even among many very talented musicians. The day is gone, of course, when one thought of the accompanist as a musician whose job it was 'to follow'. Following is the one thing an artist wishes an accompanist not to do. Actually it is anticipation, together with the ability to feel and grasp instantaneously those qualities which go towards making the artist's individuality stand out in performance. These inflections, nuances and other means of musical expression, the gifted accompanist can sense at the very instant they are to be accomplished.

'To follow' after a *fait accompli* in the soloist's playing or singing can only be for the auditor a disturbing and useless effort, even though he may know nothing of the manner in which artistic performances are created.

The accompanist who develops the 'technique' of his art finds that he is creating for himself the ability to absorb quickly (and master instrumentally) works from every epoch of musical art. He becomes conversant with opera, oratorio, cantatas and lieder; he gets to know sonatas, fantasias and concertos from pre-Handel to post-Copland. By the very nature of being required to learn a great amount of music he develops a wider musical vision than is vouchsafed to the specialists of flying octaves and machine-gun wrists.

His technique also requires that he occasionally transpose songs to new keys so that a soprano with a touch of stage-fright may be spared the embarrassment of missing a high D.

More often than not he is a first-rate chamber-music player with a real love for piano trios, quartets and quintets; so that in addition to knowing the standard repertoire he can sit down and play at sight some unknown-trio by Raff or a new sextet by Poulenc.

The abilities just described must be wide enough to embrace such important factors as a keen sense of rhythm and a fine ear for tone-colour.

With the accumulation of these qualities he becomes eligible for the one word which means most to performers in every category, especially when spoken by a fellow-artist; he is a 'musician'.

In addition to all this an accompanist must have a psychological viewpoint towards musical interpretation, which permits him to see virtue in someone else's ideas of how a piece is to be played. For it is notorious among

musicians that the conception of a fellow-artist is in most aspects generally unthinkable! Therefore the accompanist must have a nature mellow enough to accept a soloist's convictions and play with him as if they were his also. Under no circumstances must he give the impression that he is enduring mental anguish just because he happens to be in need of money.

It is useless to pretend, however, that all good accompanists are as agreeable as this. While their performances will not reflect what is in their minds at certain times, their mutterings during and after concerts have certainly been heard to the effect that if one must put up with musical ideas of this kind, it would surely be more honest to retire to a farm and grow vegetables for a living. Or there are those accompanists, who, after years of what they refer to as 'being in harness', have developed a more callous attitude. As they slowly pack their music after the last encore has been given, they will say, with just the proper pathetic inflection: 'Well, that's one more concert nearer the grave.'

Letter from Los Angeles

or

The Violoopa in the Hollywood Hills

By Ralph Berkowitz

If you ever write to a musician in Los Angeles don't take the trouble to look for his address in the telephone book. If your friend makes more than \$475 a week (and which musician out there makes less?) he will have issued a strict injunction to the telephone people not to print his name and address. This is *de rigueur*, and also avoids unsought meetings with cousins from the hinterlands who happen to have an Aircoach round-trip with stop-over privileges permitting a tour of Beverly Hills.

So it is that recently in order to find a Hollywood address I went straight to the heart of the matter and thumbed through the Musicians' Directory of Local 47, A.F. of M., Los Angeles, California, a tidy volume which most Los Angelenos would as soon be without as a pair of turquoise nylon shorts. The little book contains the names and addresses of musicians who pay their yearly dues to the Los Angeles Local; its second half lists these same musicians under the

Ralph Berkowitz is Dean of the Berkshire Music Center at Tanglewood, an institution which, like Juilliard, evidently does not offer major instruction in "violoopa" or "jug." A painter as well as pianist, Mr. Berkowitz has

recently had a one-man exhibition of his work in Philadelphia. He is this season giving sixty-four lectures on "Related Arts" at the Philadelphia Museum School of Art.

Letter from Los Angeles

instrument which they serve in the practice of their art. I was slightly shaken as I went along, to notice in firm bold print along with such stand-bys as 'clarinet' and 'string bass' the instruments 'basifon' and 'bass can.'

Now I am a musician from way back who can hold his own with the Harvard boys in any discussion of hidden fifths in Brahms or the realization of a figured bass in a Bach Cantata. I can also sound wise when it comes to the *cancrizans* of a tone-row in Schoenberg, but I realized that Local 47, A.F. of M., had me when it came to a 'basifon' or a 'bass can.'

A good musician is an honest soul and one thing, as Cherubini said, leads to another. Having chanced upon 'basifon' and 'bass can' under the B's, I thought that the rest of the alphabet would perhaps reveal a few more instruments native to the Hollywood Hills. Missing 50 or 60 pages in my ardor, I came up suddenly among the V's and ran my finger slowly down the list. There they all were: 'viola,' 'viola da gamba,' 'viola de pardessus'—how many musicians' unions in the whole world could boast of listing players of this dignified old beauty?—'viola d'amour.' Fine: Local 47 was but another proof that Hollywood had drawn to it the cream of the world's artists. 'Viola d'amour,' with its lovely name linked in the mind's eye to Bach and Frederick the Great and Potsdam and Voltaire, was followed, however, by 'violooopa.' Yes, 'violooopa,' and underneath it, the name of Harry Lewis, its sole practitioner in the vast reaches of Los Angeles County. Did Harry invent the 'violooopa' or had he discovered it in the Copenhagen Museum? Did he work for long years to perfect this new achievement in man's search for self-expression, or had he walked into Wurlitzer's and bought one for \$79.50, black leatherette case and music stand included? I don't think I'll ever know. But I do know that if Jack Warner or Sam Goldwyn want a 'violooopa' in their next opus, Harry Lewis is their man. Close on Harry's heels came 'Washboard' and 'Artistic Whistling.' Lawrence Vogt is the 'Washboard' boy and even the thought of Larry practicing wasn't fascinating enough to stop me from reading the six names of the 'Artistic Whistlers.' Nothing could persuade me that three of them weren't more artistic than the other three. When I engage an Artistic Whistler my choice will be either Ruby O'Hara, Rubye Whitaker or Muzzy Marcellino.

As in all other fields of American enterprise, music in Hollywood is undoubtedly controlled by the laws of supply and demand. Yet one is given cause for wonder and serious reflection by some of the statistics in Local 47's directory. There are for instance no less than 2,036 dues-paying clarinet players but only four are listed as available for the contra-bass clarinet. Similarly there are about 2,400 violinists vying for those lush moments accompanying screen credits at the opening of a picture, but only two of the boys have taken up the 'electric violin.' For all its vaunted progressiveness I think Hollywood is lagging here.

Some of the instruments listed in the directory, such as 'Gooch-Gadget,' 'Cow Bells,' 'Chinese Moon Harp' or 'Goofus Horn' are so patently required by the wide demands of the film industry that one easily understands their sharing directory space with the piano, English concertina, or mandolin. But when you stumble upon a 'Jug' or 'Music Cutter' the problem becomes deeper. What for instance does one do with a 'Jug,' and how is it practiced? Is it blown into, scratched with a mandolin pick or tapped with drum sticks? Similarly with the work of Louise Field, who is down as the only 'Music Cutter' in the Local. Does she, I wonder, work with shears or a razor blade? Is she engaged by slow-witted pianists who don't know what to leave out in Liszt's *6th Hungarian Rhapsody*, or does she get along entirely on her own, snipping a phrase here, a cadence there, and in general reducing compositions to size?

Of all the instruments which have sprouted in the halls of Local 47 down on Vine Street only one has achieved international renown. This, of course, is the 'bazooka' which Bob Burns immortalized. Its other exponent, Clyde B. (Rusty) Jones, has not, to my knowledge at least, developed his public to the point of becoming a household name who can pull down \$2,000 for an appearance. I feel certain that others among these instrumentalists are only biding their time, waiting for the nation to learn the fascination of the 'Drumbukki,' the 'Linnette' or the 'Marimbula.'

On the other hand, such a well-known phenomenon of musical art as the 'One Man Band,' indigenous to every Amateur Hour, is represented in Southern California by only three union men! Here again is one of those strangely unbalanced situations. For, while there are only three 'One Man Bands' paying dues, there are 3,652

Letter from Los Angeles

pianists, enough to give piano recitals in Carnegie Hall every night including Sundays for the next ten years, before one of them has to learn a new program.

I like to think that, like musicians all over the world, the Hollywood folk also enjoy getting together now and then for an evening of chamber music. What repertoire, for instance, wafts out over the smog when Obed O. Pickard, Jr. at the 'Autoharp,' Friday Leitner on the 'Tin Whistle,' H. Garcia Granada on the 'Bandurria,' and Dorothy Hollowell at the 'Bass Can' get together? Can it be that they let go on a transcription of Schubert's *Death and the Maiden* quartet, or is it now and then a slow movement from one of the opus 18's? Or perhaps Irving Riskin, the Local's 'Tune Detective' comes forth with an original work for the combination, something midway between a Chopin *Ballade* and the third act of *Wozzeck*. Whatever the case may be, I do hope for an invitation to one of these get-togethers on my next trip to the coast. Come to think of it, I'm going to stop in at Wurlitzer's in the morning and try to pick up a violoncello. That way I'd be able to join in the fun.

Original Music for Four Hands

A Reference Article of Real Value to Teachers

by Ralph Berkowitz

Rolph Berkowitz, successful Philadelphia pianist and teacher, is now on a trans-continental tour with the noted violoncellist, Gregor Piatigorsky.—EDITOR'S NOTE.

FEW PIANO MASTERWORKS are as little known as those for two players at one instrument. Many pianists as well as music lovers are probably unaware of the richness and variety of original music for four hands, a repertoire considerably larger than that for two pianos.

There is a peculiar misconception in most people's minds concerning piano duets. These are generally thought to consist of orchestral and chamber music arrangements, and, perhaps, some salon pieces by Moszkowski and Scharwenka. Most duet collections, as a matter of fact, are made up of these very things. Yet almost all the great masters composed four-hand music; and in some instances one may discover truly remarkable works in this medium. The finest of these compositions are much more than piano pieces set for a larger range than one pianist can manage. The great piano duets are essentially great pieces of chamber music.

Let us make a brief survey and point out some of the more important and interesting compositions of this repertoire. For a truly rewarding experience pianists should, of course, play and study this type of ensemble music for themselves.

In addition to five duo sonatas, Mozart wrote a charming set of *Variations in G*, a *Fugue in G minor*, and two *Fantasias*, both in F minor. These *Fantasias*, originally composed for a musical clock, were arranged by Mozart himself for four hands, a setting more in accordance with their rich musical content. The "F major Sonata" (K. 497), composed at the height of his creative life, is one of Mozart's greatest chamber music works. This "Sonata" is a veritable model for all other four-hand music and is pervaded by that atmosphere of sublimity which is felt in Mozart's greatest products. The "Sonata in C major" (K. 521) is also a vigorous work; stirring, imaginative, and rich in melodic beauty.

Beethoven's four-hand works were all written in his early years. These include the "Sonata Opus 6," "Three Marches" and two sets of *Variations*, one on a theme of Count Waldstein's and the other on an original song. Both sets of *Variations* are filled with a delightful and spontaneous charm. They are Mozartean in a sense, but, as in much of Beethoven's early works, there are moments foreshadowing the Beethoven of later periods.

Of all who composed four-hand music, Schubert was the most prolific. His works fill four volumes in Peters' Edition and run to nearly five hundred pages. Here are compositions from every period of Schubert's tragically short life, many of them works of superb beauty and profundity.

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the ever-popular *Marche Militaire*, is known in countless transcriptions.

Brahms' first and only big work for piano duet is his *Variations on a Theme of Schumann*, Op. 23. The theme is Schumann's so-called "last thought" which he wrote when already mentally unsound, believing that the spirits of Mendelssohn and Schubert had sent it to him. Brahms' *Variations* are poetic, profound, and masterful in construction.

From the Master Brahms

It is not generally realized that the "Waltzes Op. 39" and the "Hungarian Dances" were composed as original four-hand music, although they are now better known in several other arrangements. The only other Brahms works for piano duet are the two sets of "Liedeslieder," Op. 52 and Op. 65. These have a quartet of voices which are, however, not indispensable—they are marked *ad libitum* in the first set—but, of course, the music gains much by a performance with the vocal parts.

One of the most attractive pieces in all the repertoire is Mendelssohn's scintillating *Allegro Brillant*, Op. 92. He composed this strikingly effective work for a performance with Clara Schumann. An *Andante and Variations Op. 83a* is the only other Mendelssohn composition in this medium.

Like Brahms' "Hungarian Dances," Dvořák composed his delightful "Slavonic Dances" as original four-hand music. These two captivating volumes, Op. 46 and Op. 72, are admirably designed for the instrument. Dvořák maintained a characteristically high standard in his duets and they are a constant joy for four-hand players. In addition to the "Slavonic Dances" his works include the *Légende Op. 59*; *From the Bohemian Forest*, Opus 68; a "Suite"; and a *Polonaise*.

Many modern composers have sought to explore the possibilities

of duet-writing. Their variety and range of accomplishment is highly interesting. From the large number of such compositions there is the amusing suite "Pupazzetti" by Casella; Rachmaninoff's "Six Morceaux," Op. 11; and Stravinsky's "Trois Pièces Faciles," and François Poulenc's witty "Sonata." Ravel's famous "Ma Mère l'Oye" is also an original four-hand suite, and one of Debussy's maturest works, "Six Épigraphes Antiques," is a splendid example of modern craftsmanship in this medium. His "Petite Suite" is better known in various transcriptions.

Finally, there is the Hindemith "Sonata," a significant work. This is one of the newest additions to the repertoire, and the product of an outstanding musical mentality.

Perhaps this brief survey will serve to indicate the scope and interest of original four-hand music to those pianists (*Continued on Page 61*)

The Prolific Melodist

The *Fantaisie in F minor*, Opus 103 begins with a theme which is perhaps one of the most hauntingly beautiful in all the wealth of Schubertian melody. The whole *Fantaisie* is an intensely moving and dramatic work, rich in invention and beautifully scored for the instrument. Another work in which the theme itself is unforgettably beautiful is that of the *Variations in A flat* Op. 35. This is the best of Schubert's five sets of duet *Variations* and is technically very exacting. The work as a whole is endowed with a particularly enchanting grace, but in some contemplative and grave passages there are moments of harmonic boldness with which Schubert continues to surprise us after more than a century.

The "Grand Duo (Sonata) in C major, Op. 140" is believed by some musicologists to be Schubert's own four-hand arrangement of his lost "Gastein" Symphony. But since other authorities question that a so-called "Gastein" Symphony was ever written, the matter is another of those intriguing problems which constantly confronts musical historians. There is little doubt, however, that the "Grand Duo" is more orchestral in conception than any of Schubert's other four-hand music. It is a spacious work of symphonic proportions, and on every page one finds some extraordinary touch of the inspired Schubert. There is a fine orchestration of this "Grand Duo" by Joseph Joachim. And there is one of the *F minor Fantaisie* by Ernst von Dohnányi. Conductors should occasionally permit us to hear these works.

It is possible to mention here only a few of the other Schubert compositions, which present a wide range of form and style. Of the larger works there is the tempestuous *Allegro, Lebensstürme*, Op. 144, and the charming "*Divertissement à la Hongroise*," Op. 54. Among the shorter works are the many "Marches," one of which



RALPH BERKOWITZ

(Continued from Page 27)

who have thus far left undiscovered this great field of their art.

Here is an excellent list of four-hand albums of popular interest, from the catalogs of various publishers.

Clementi Four Sonatas
Haydn Variations in F
Schumann Oriental Pictures Op. 66
Schumann Twelve Duets Op. 85
Schumann Ball Scenes Op. 109
Schumann Children's Ball Op. 130
Schumann Eight Polonaises
Satie En habit de cheval
Saint-Saëns Aperçus désagréables
Feuillet d'Album Op. 81

Saint-Saëns Bercuse Op. 105
Debussy Petite Suite
Debussy Marche écossaise
Bizet Jeux d'Enfants Op. 38
Gilbert American Dances
Godowsky Miniatures
Rubinstein Bal Costume Op. 103
Respighi Six Short Pieces
Reger Six Burlesques Op. 58
Reger Six Pieces Op. 94
Moszkowski Spanish Dances Op. 12
Moszkowski New Spanish Dances Op. 21
Moszkowski New Spanish Dances Op. 65
Moszkowski Polish Dances Op. 55
MacDowell Three Poems Op. 20

MacDowell Moon Pictures Op. 21
Grieg Concert Overture Op. 11
Grieg Two Symphonic Pieces
Grieg Four Norwegian Dances
Grieg Waltz Caprices Op. 37
Arensky Six Pieces Enfantines
Bruch Capriccio Op. 2
Weber Six Easy Little Pieces Op. 3
Weber Six Pieces Op. 10
Weber Eight Pieces Op. 60
Sinding Suite Op. 35
Classical Album: (Haydn, Mozart, Beethoven, Clementi, Kuhlau, Weber).
Everybody's Favorite Piano Duets: Edited by Maxwell Eckstein.
Piano Duets the Whole World Plays: Edited by Albert E. Wier.
Strauss Waltzes; Edited by Frederick Block.
Mammoth Collection of Famous Piano Duets: Edited by Hugo Frey.

Piano Duets. Edited by L. B. Elert.
Souza Four-Hand Album.
Concert Duets for the Piano: Classical and Popular.
Brahms: Hungarian Dances.
Grieg: First Peer Gynt Suite.
Moszkowski: Five Spanish Dances.
Czerny: Practical Time School, Opus 824.
Italian Overtures: 9 Overtures by Bellini and Rossini.
Operatic Four-Hand Album.
Scott, Cyril: Three Dances.
Four-Hand Exhibition Pieces.
Original Four-Hand Pieces.
Music Lovers' Duet Book.
Concert Duets.
Borodine, Cui.
Liadow, Rim Paraphrases on a Well-sky-Korsakoff known Theme.
and Sichert-batcheff.

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Ralph Berkowitz — He's Worn Many Hats

Nancy Lee Harper: You are perhaps best known in your capacity as pianist in collaboration with Gregor Piatigorsky. How and when did this association begin?

Ralph Berkowitz: I met Piatigorsky for the first time in 1940 in Philadelphia. He had been playing with Valentine Pavlovsky who became very sick, so he asked if I could join him for a few concerts. Those few concerts turned into thirty years of playing together in many parts of the world. I had heard Piatigorsky in his debut concerts with the Philadelphia Orchestra in 1928 when he first came to the United States, but at that time I never thought that he would become a very close friend, collaborator, and life-long companion.

NH: Did you ever argue?

RB: No, we didn't really argue. You can play with some people and have no chemistry or musical contact. I still remember our first few concerts. The third or fourth one was in Orchestra Hall in Chicago. It was a program which included the Brahms E minor Sonata. We had not played this sonata at previous concerts. The days went by and I finally said, "You know, we really ought to rehearse that piece." Piatigorsky said, "Yes, of course we have to." But it never happened. And I give you my word that we sat on the stage of Chicago's Orchestra Hall and played that work together for the first time! Of course he had to have more confidence in me than I in him.

NH: Piatigorsky is quoted as saying, "When you get to the top of the mountain stay there and look around for a while." Did he mean this as a reference to a musical phrase, or was there another significance?

RB: (laughing) Well, of course that *ought* to apply

to a musical phrase! Being a man of wealth (he was married to Jacqueline de Rothschild), Piatigorsky could afford not to play when he didn't wish to and, as a matter of fact, in later years he played very little. So in that sense "he looked around." He taught at the University of Southern California and had a class of devoted young cellists including Nathaniel Rosen and Lawrence Lesser. His interest in young people was really very special. Once when we played in Seoul, a young family, a father and mother with their three little children, came to the hotel to meet Piatigorsky. The children were perhaps four, five and six years old. One played the cello, one the violin, and the other played the piano. Piatigorsky was so taken with the talent of these children that he gave the family money to come to America. Years later "Grischa" and I went to a high school in Beverly Hills and heard those three children who were by then teenagers. One of the girls was Kyung-Wha Chung, who is now one of the great violinists of the world, and the pianist-brother has just been named the director of the Bastille Opera in Paris. Piatigorsky was kind to many young people giving them bows, helping them acquire cellos, etc. He was not only interested in them as musicians but as human beings.

NH: Did family members travel with Piatigorsky on your tours?

RB: Mrs. Piatigorsky did, especially in the later years. Sometimes Piatigorsky would be joined by his mother-in-law, the Baroness de Rothschild. She and her husband, Baron Eduard, were very close to Grischa. Once in Florence we were joined by the Baroness. She had received an invitation to the home of Bernard Berenson, the legendary art

critic. (His villa in Florence is now owned by Harvard University.) Later in the afternoon I had tea with the Baroness, and I asked her if it had been a large lunch party. She replied, "Oh, a very small one, just myself and the Berensons." And then she hesitated and said, "No, wait a minute. The King and Queen of Sweden were also with us."

NH: The two of you produced an enormous number of recordings for RCA Victor and Columbia. What were some of those recording sessions like?

RB: We began recording for Columbia perhaps in 1941 or 1942. The first work was Beethoven's Sonata in D Major, Op. 102/2. That was the time of the 78's. The maximum playing time was 4'20" and the disk had to have no errors on it; otherwise, you did it again and again and again. You would have to try again if you exceeded 4'20". Recording then was much more difficult than recording onto tape. Still, I remember that when we recorded the Hindemith Cello Sonata (1948) for RCA (and, by the way, we premiered the work at Tanglewood) to everyone's horror it was discovered that eight bars had been lost in editing the tape. I had to go from Philadelphia to Los Angeles in order to record those eight measures.

NH: You were born on September 5, 1910, in New York City, to parents of Rumanian descent. Neither were musicians. Please pick it up from there.

RB: I began piano lessons when I was five or six. My father especially encouraged me by taking me to concerts and to the Metropolitan Opera. I particularly remember an early teacher, Emil Polak, who was a very fine coach and accompanist. He

had been a pupil of Dvorak in New York. I must have been in my early teens when I decided to become a musician. I told my parents I did not want to attend regular high school. I wanted to go to a music school. Around 1924 or 1925 I went to the Institute of Musical Art, which later became the Juilliard School. I took courses in theory, harmony, and art history, but no piano lessons.

NH: Who were some of the pianists you heard in your student days?

RB: I was certainly very impressed with Hofmann, Rachmaninoff, and Gieseking. I remember vividly also the enormous playing of Moritz Rosenthal. I heard de Pachmann play and saw his antics on the stage. You know he was one of those people who acted as if he were crazy. For instance, he would walk onto the stage of Carnegie Hall and immediately walk back to the wings and come out with another man who would lift the end of the piano and slip a sheet of paper under the leg to make it more level. Or he would sometimes, with his right forefinger, point at his left hand as if to say, "You see what my left hand can do?" Actually he was a very beautiful pianist. Other great pianists I heard then were Donald Francis Tovey, Ossip Gabrilowitch, Harold Bauer, Mischa Levitski, who died after a short but brilliant career, Myra Hess, the wonderful English pianist, and Guiomar Novaes.

NH: How did you decide upon the Curtis Institute or rather how did it decide on you?

RB: In 1928, the first year the Curtis Institute offered full tuition (which it still does for all students), I auditioned and was accepted. They only took a few pianists in those days. To tell you the

truth, I don't know why they accepted me. I had absolutely no idea of music. I was truly a musical illiterate, but I must have shown something, some pianistic talent. The jury included Isabella Vengerova, David Saperston, Abram Chasins, and, I believe, Alexander Lambert. If they chose you, then you had to return to Philadelphia and play for the director Josef Hofmann. He was already a legend in those days. My father had taken me to Carnegie Hall to hear Hofmann

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many times. I felt about Hofmann what a kid who loves baseball would have felt if he came face to face with Babe Ruth. Rachmaninoff used to say that Hofmann was the greatest pianist who ever lived.

I was assigned to study with Isabella Vengerova. She had been a notable musician in Russia and was one of the first pianists to play the works of Brahms in that country, especially his chamber works. Her instruction was utterly new to me and utterly strange from a mechanical point of view. Vengerova was a terribly hard taskmaster, very autocratic, and in a sense rather cruel to her students. She always had her students come into the studio at the time of their lesson and wait even if she was not yet finished with the previous lesson. Samuel Barber use to follow my lesson. One day Mme. Vengerova was saying something like, "You know you played the Bach pretty well today, and such and such is coming along very nicely." At that moment in walked Sammy Barber and sat down. As soon as she saw him she said, "And I don't know why you don't practice. It's not right for you not to work as hard as you can."

That gave me an insight into her nature. Years later, Leonard Bernstein said that Mme. Vengerova was the only person who could terrorize him! Imagine someone who could terrorize Leonard Bernstein!

NH: And did she terrorize you?

RB: Always. Always.

NH: What was her approach like?

RB: First of all, she was very determined to get the sound that she was looking for. Tone production to her was the *ne plus ultra* of piano playing. She started every student with very slow scales, an enormous legato, the fingers overlapping one another in order to make sounds coalesce.

NH: What were Vengerova's strengths as a teacher?

RB: She was a very experienced teacher — a great diagnostician, and she imparted a sense of integrity and a sense of the importance of making music. She was endless in her ambition to keep students working and devoted to music. That's quite a contribution to young people.

NH: The name Felix Salmond is not exactly a household word, and yet you have said that he was the greatest musical influence on your life.

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RB: Salmond was an Englishman who came to the States about 1924 or 1925. He became the head of the cello department at the Curtis and at the Juilliard School. He produced many of the great cellists of yesterday and today. The first cellists of the Boston Symphony, Philadelphia Orchestra, and the Chicago Symphony were students of his. His knowledge of music and his sense of musical style were superb. His mother had been a student of Clara Schumann. And while Felix never played the piano, he knew the piano repertoire as well as any pianist. It may interest you to know that many of the great pianists of the 30s and 40s first played their programs privately for Felix Salmond and that included men like Josef Lhevinne and Arthur Rubinstein. Salmond knew everything by memory, any cello part in any quartet. He knew the piano and song literature just as well. Were he alive today he would still be an important musician, cellist, and teacher.

I don't want to overlook the great influence on me of another sensitive artist and beautiful pianist, Harry Kaufman. He organized the accompanying department at Curtis.

NH: You were also the dean at Tanglewood. Piatigorsky was the head of the chamber music department. Did he help you get the position?

RB: No. Tanglewood is the summer home of the Boston Symphony Orchestra. The assistant manager of the BSO was Thomas Perry, a former pupil of mine. He asked me to come, but I told him I'd never worked behind a desk and wouldn't know what to do. But many months later he sent me a telegram while I was in Caracas on tour with Piatigorsky telling me the job was still open. I discussed it with Piatigorsky who said, "What do you have to lose? You'll have a nice summer and your family will enjoy it." So I became Koussevitsky's assistant until his death in 1951, and then I was named dean of what is now called the Tanglewood Music Center.

NH: Did those duties intrude upon your concertizing?

RB: No. I had to be in Boston one week out of the month to assign scholarships and the like. I was also a member of the Audition Committee. We went around to a dozen cities each spring listening to performers. At the same time I was traveling with Piatigorsky and I also taught. And I began going to Albuquerque to play in a chamber

music series called the June Music Festival. I went there for the next for twenty-five years.

NH: You've met some important people at Tanglewood and throughout your travels.

RB: Of all the conductors with whom I was associated my closest attachment was to Dr. Koussevitzky. He was not only a musical genius in the broad sense, and I don't use that word lightly, but he had a vision, an imagination, and an inspirational way with young musicians.

I knew Walter Damrosch slightly when he was the conductor of the New York Symphony — not the New York Philharmonic. Damrosch was the man who brought Tchaikovsky to New York when they opened Carnegie Hall in 1890. He was a friend of Wagner. He knew Liszt. Mr. Damrosch heard me play on various occasions. Felix Salmond and I played a Brahms sonata at his 75th birthday celebration in 1937. It was given at the home of Harry Harkness Flagler, a New York millionaire.

Pierre Monteux used to come to Tanglewood when Charles Munch was the director. Monteux and Koussevitzky were never close, so that in all the years of Koussevitzky's reign, Mr. Monteux never conducted the BSO. I sat with him once at a concert during which Lukas Foss played his own Second Piano Concerto. As it was going on, Mr. Monteux mumbled under his breath, "Oh terrible! Oh dreadful! Oh terrible!" After the performance I said to him, "Mr. Monteux, of course you remember that when you conducted Stravinsky's *Sacre du Printemps* in Paris it caused a scandal and everyone said it was terrible and dreadful, and now you are saying the same thing about Lukas Foss' concerto."

"Ah, yes," he said, "they were wrong then and now I am right."

I was once at a dinner party at the Piatigorskys, given for Charlie Chaplin, his wife, and Arthur Rubinstein. It remains in my memory mainly because Chaplin spoke until 2 or 3 A.M., telling stories of Hollywood and constructing or making up part of the story of the movie he was working on called *Limelight*. He seemed to be improvising. The extraordinary thing was that he referred to himself as "he." He never spoke in the first person. What was most memorable about Chaplin, close up, was the power of his eyes and the use of his hands. His hands were always

mobile, always moving in beautiful balletic motions. He is one of the few persons of whom one could say, "This is a genius."

In the summer of 1950 Eleanor Roosevelt was invited by Koussevitzky to be the narrator in Prokofiev's *Peter and the Wolf* at Tanglewood. Koussevitzky asked me to go to Hyde Park to show Mrs. Roosevelt how the piece went. I gave her a piano score which I had marked with colored pencils to indicate the entrances of the speaker. I played the music for her. She learned the work in a few hours. At the performance Mrs. Roosevelt's reading was a triumph for her and for Koussevitzky!

NH: In 1951 you wrote an article for Penguin Books entitled "What Every Accompanist Knows." Did that article reflect any frustration with your career?

RB: Yes, in a way. The article discusses the social aspect of an accompanist's career, relating it to the soloist. It also discusses fees and the attitudes of the critics. It tries to reflect an objective view of the life of an accompanist.

NH: You sum up everything by saying, "By the very nature of being required to learn a great amount of music (quickly) he (the accompanist) develops a wider musical vision than is vouchsafed to the specialists of flying octaves and machine-gun wrists." You obviously feel that an accompanist must have many more musical skills than a soloist.

RB: Without question. All the young musicians who have changed their focus from soloist to ensemble player know much more about the art of music, the history of music, and the repertoire of music than those pianists who, by the nature of their profession, have to dwell on solo repertoire. That's a very limiting life, no matter how talented or successful the pianist. If the solo pianist is going to play recitals and concertos with orchestras, he has to work much more diligently in a much more restricted field than the pianist who has to play one day with a singer, the next with a cellist, the next with a woodwind player and so on.

It's a very underrated profession. Psychologically the accompanist plays "second fiddle." Yet a second fiddle in a string quartet is as important as the first or the violist or the cellist. But an accompanist, especially if he plays sonatas or Lieder, is as important on the stage, from a musi-

cal point of view, as the soloist. However, in the eyes of managers, the music critics, or many soloists, the accompanist's place is in the background. The other side of the coin is that when a manager engages a soloist it is of no consequence to him who the accompanist is. It is also of no interest to the public to ask when they went to hear Heifetz or Zimbalist, "Who is the accompanist?" But when Beethoven wrote a sonata for violin and piano, he always called it a sonata for piano and violin. He wasn't writing subsidiary music for the piano part. It was no obbligato.

When Brahms or Hugo Wolf or Schubert wrote songs, they didn't think the piano part was some unimportant background part to fill in for the soloist. You know the famous story of Rubinstein. He always insisted when he played trios with Heifetz and Piatigorsky that the pianist was named first. Heifetz didn't like this at all and said, "Don't you think we ought to call it the Heifetz, Piatigorsky, and Rubinstein Trio?" To which Rubinstein retorted, "No, even if God were playing the violin it would still remain Rubinstein, God, and Piatigorsky."

Years ago the first violinist of a string quartet was considered the leader. I recall a review by George Bernard Shaw in which he speaks of Joachim as the leader of the Joachim Quartet. Actually Joachim thought of the quartet in that way. When he came to England, he would engage three musicians. They wouldn't be the same three who played with him in Germany. Times have changed. Still, in the art of playing with a cellist or violinist on the stage, the accompanist's role is and will always be referred to as secondary. After a concert some people will try to praise the accompanist by saying, "I listened to you just as much as I did to the soloist." If they didn't then they were wasting their money. It's a problem that goes to the heart of social and economic matters in music.

NH: One of the biggest riddles of the musical profession is: Why do some musicians make big careers, while other who are equally, if not more talented, get lost in the shuffle?

RB: Well, it is one of the great mysteries. Some careers are meteoric such as that of Van Cliburn. Other careers, like Arthur Rubinstein's, took a lifetime of building. I must tell you that one day in the early 1940s Piatigorsky and I were having lunch in Chicago with Mr. Rubinstein. He asked

s, "Do you know when I first played in Chicago?" We didn't have any idea. "In 1904," he replied. Can you imagine?! That was nearly forty years prior to that luncheon.

JH: You have also had quite a career as an arranger and transcriber. One of the most valuable transcriptions you made was a two-piano version of the "Carnival of the Animals" by Saint-Saëns.

RB: There are about forty works of mine published for two pianos, or one piano, four hands. Some of them have remained alive and some have died. They were published in this country, in France, and in Germany. The "Carnival of the Animals" is still very popular. Only recently I received some royalties from Japan for performances. I made numerous transcriptions of Bach, Couperin, Tchaikovsky, Gershwin, Ravel, Debussy, Haydn, Purcell, Frescobaldi, Weber, Chopin, Wagner, etc. When I saw Van Cliburn last he said to me, "You know, when I was a little boy my mother used to buy your two-piano transcriptions and make me play them. I can still see your name in the corner of the page."

JH: You are also known as a lecturer on both radio and television.

RB: I used to have a radio program called "The Substance of Music." I remember doing a series of 4 lectures at the Philadelphia Museum School of Art. I also gave a series of lectures in Albuquerque on Public Television called "The Arts." And I gave the intermission talks for the Boston Symphony Orchestra broadcasts in New Mexico.

JH: You also compose.

RB: I can't call myself a composer although I have written some songs and other pieces. The most successful work I wrote is called "A Telephone Call" and is based on a short story by Dorothy Parker. This work, for soprano and orchestra, was conducted by my friend Eleazar de Carvalho in Rio de Janeiro. There was no tape made, so I never heard it.

JH: Another side of your life is that you have been an active artist. Do you ever wish you had been an artist by profession rather than a musician?

RB: It's not something one can wish; either one is or one isn't. If you are a writer then you write. Hans von Bülow was once asked how to become a conductor, and he replied, "One fine day you step onto the podium. If you can, you will, and if

you can't, you'll never learn."

NH: What do you feel has been your contribution to the musical world?

RB: I think as a teacher and a musician devoted to music. I've been active since the age of sixteen, a very long time. I've found that you don't learn anything until you have to teach it. I've never stopped teaching the piano. I've had some gratifying results over the years. And I have played with great artists, like the violinists Eudice Shapiro and Josef Gingold; great singers like Phylliss Curtin and Gerard Souzay; and had warm friendships, among other with Bernstein and Copland, Barber and Menotti, Bolet and Leinsdorf, the Guarneri Quartet and Boris Goldovsky, Gary Graffman and Isaac Stern.

NH: Do you have any regrets in your career, perhaps not being known as a solo pianist?

RB: That is something I have often thought about. When you are young and ambitious, you hope to see your name in lights or on billboards in front of Carnegie Hall or read long articles about your playing in *The New York Times*. Those are childish pipe dreams. Everyone has them and with luck most people live through them. The career of a musician has many sides, but by your twenties your life has to be settled. Some of my colleagues never accepted the fact that they wouldn't be world-beaters. In order to eat they had to take jobs in universities or colleges of music, and they still resent it. They feel it is demeaning, and they feel frustrated. Other musicians have accepted the fact that they will never be world-famous names or glorious solo performers, but they have felt that they can contribute to music in their community and to younger artists who will carry on the art of music. They realize they are in a profession of consequence; they are among the people who makes a contribution which is more or less lasting and has a truth connected with it. It is something which is hard to explain, and it's incredibly harder to explain to young people. So that in the years that I've been an administrator, a manager, a teacher, a performer, a chamber music player, and an author — all those things have been much more gratifying than if I had been a solo artist. The course I have followed has allowed me to get to know and work with some of the great people of this century, and for that I consider myself very fortunate.

INTERVIEWER'S BRIEF BIOGRAPHY

Carolyn Erbele

Born in upper state New York, consequently lived in rural Illinois and Albuquerque, New Mexico. Bay Area resident since 1970.

Attended Mills College (Oakland) and San Jose State as a music major. Attended Vista Community College (Berkeley) to study oral history with Elaine Dorfman.

Professional music experience includes: teaching, primarily piano, but also pedagogy, beginning voice and young children's music classes; performance as a: pianist (solo, four hand piano, ensemble work), church organist since high school (currently regular substitute organist for Epworth United Methodist Church, Berkeley, additional studies in France during the spring of 1988); accompanist (solo voice and instrumental, choral and opera including work with The California Bach Society and Oakland Opera Theater); mezzo soprano (formerly a member of the Pacific Mozart Ensemble and alto soloist in their presentation of Handel's Israel in Egypt, formerly a member of A Little Opera in the House, a chamber performance ensemble, featured primarily in that group as Miss Todd, the lead role in Menotti's The Old Maid and the Thief.)

Interviewer/transcriber/editor of four other oral histories: 1. Michael Mills, Director of Vista's International Trade Institute, Veteran Teacher and Program Planner. This was the first interview to be completed for the Vista Community College Oral History Project (1974 - 1989) and accepted by the Vista Community College library as well as the Regional Oral History Office at U.C. Berkeley. 2. Sophie Marmorek Tritsch: The Early Years (Editor only). This interview is a life history that includes Sophie's many accomplishments such as being a nurse in WW1 and getting her husband out of Dachau when Hitler came to power. Copies have been given to family members as well as the Judah Magnes Museum in Berkeley and to the Regional Oral History Office at U.C. Berkeley. 3. Gretta Goldenman, environmental activist who co-founded the Pesticide Action Network and currently is serving as a consultant to the Directorate General of the Environment for the Commission of the European Communities in Brussels (in progress). 4. Julia Eastburg, local artist and feminist whose environmental activism originated from seeing her place of birth, the Santa Clara Valley, destroyed and displaced by the Silicon Valley (in progress).

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